

THE ILLUSTRATED LONDON NEWS

PALAIS D'ORSAY, PARIS

Telegraphic Address: "PALAIORSAY 54 PARIS."

GRAND HOTEL DE LA GARE DU QUAI D'ORSAY

**HEDGES &
BUTLER'S**
VERY CHOICE
WINES

Estd.  A.D. 1667

Wine Merchants by Appointment to H.M. The King and H.R.H. The Prince of Wales

HOME & EXPORT
WINE LISTS
ON APPLICATION

153, REGENT ST., LONDON
Branches: Brighton & Bournemouth

Highly appreciated in the Skies.



Served by Air Union on the "Golden Ray" Aeroplanes.

AUSTRALIA BY THE ORIENT LINE

Under Contract to carry His Majesty's Mails.
Through tickets to NEW ZEALAND and TASMANIA.
Tickets interchangeable with other Lines.

HOLIDAY TRIPS TO SPAIN, MOROCCO, RIVIERA, ITALY, EGYPT, and CEYLON.
CRUISES BY 20,000 TON STEAMERS.

	Tons.	London.	Toulon.	Naples.
ORONSAY	20,000	Feb. 1	Feb. 7	Feb. 9
ORONTES	20,000	Feb. 15	Feb. 21	Feb. 23
ORAMA	20,000	Mar. 1	Mar. 7	Mar. 9
ORMONDE	15,000	Mar. 15	Mar. 21	Mar. 23
ORSOVA	12,000	Mar. 29	Apl. 4	Apl. 6
ORVIETO	12,000	Apl. 26	May 2	May 4
ORONSAY	20,000	May 24	May 30	June 1
ORAMA	20,000	June 21	June 27	June 29

Managers—ANDERSON GREEN & CO. LTD.
Head Office: 5, Fenchurch Av., E.C.3. Branch Offices:
14, Cockspur St. S.W.1; No. 1, Australia House, Strand

OTARD'S

ESTABD 1795

THE BRANDY WITH A PEDIGREE

REAL IRISH TWEEDS AND HANDMADE HOMESPUNS

For outdoor wear everywhere men and women prefer Hamilton's Irish Materials—selected fabrics that wear and look well; made from pure new wool in pleasing designs. Buy direct for low price and genuine material.

Sold in lengths or in garments tailored to measure by men tailors. Our simple self-measurement system ensures perfect fit: satisfaction and safe delivery guaranteed. Patterns and literature post free on request. Write Desk 18.

THE WHITE HOUSE,
PORTRUSH, NORTH IRELAND.

No Branches or Agencies.



By Appointment



By Appointment.

ELKINGTON & CO. LTD.

LONDON, BIRMINGHAM, Etc.
ORIGINATORS OF ELECTRO PLATE
and Sole Manufacturers of Elkington Plate

AGENTS IN
ALL PRINCIPAL
TOWNS
AND
THROUGHOUT
THE WORLD.



ELKINGTON PLATE

Marks of Quality

The
SUPER
Brand

Spinet-Oval

CORK TIPPED
CIGARETTES

20 for 1/3

Pocket tin of 10 for 8d.

For uses innumerable.

On Sale Everywhere.
Tubes, 4½d., 6d., 9d.

SECCOTINE

(Registered Trade Mark)

Write for free booklet.

M'Caw, Stevenson &
Orr, Limited, Belfast.

STICKS EVERYTHING, FROM A GUMLESS POSTAGE STAMP TO A DAMAGED HALLSTAND.

The modern palatable
form of Iron Tonic.
Devoid of all the usual
drawbacks of Iron Tonics.

Iron Jelloids

THE IRON 'JELLOID' CO. LTD., 189, CENTRAL ST., LONDON, ENG

Unequalled for Anæmia
and Weakness in Men,
Women and Children.
Of all Chemists, price 1/3
and 3/- per box.



Haig

business is to supply
the world with the most
perfect stimulant that
ever left Scotland.

They have been attend-
ing to this business for

302

years

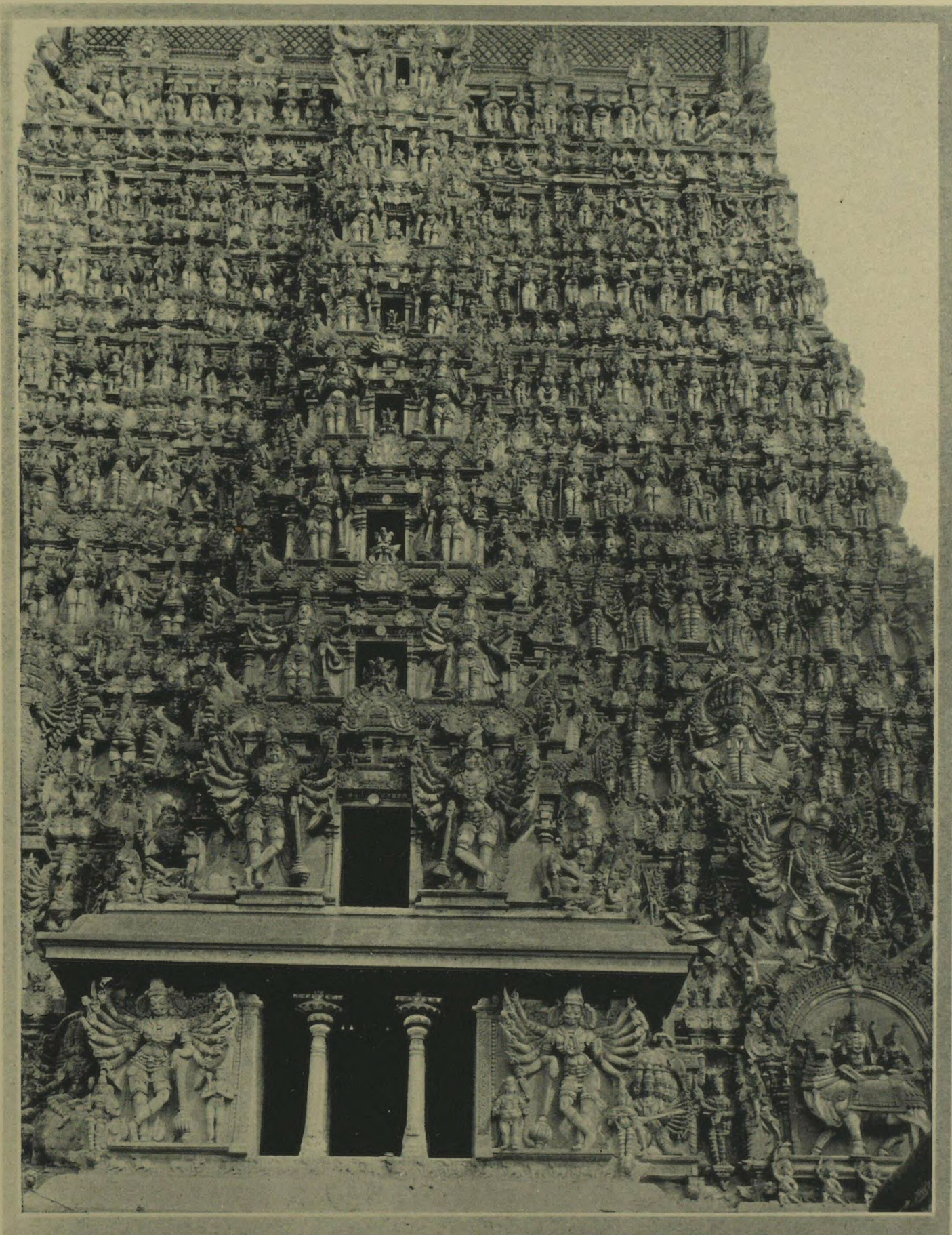
No finer Whisky goes into any bottle

THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, FEBRUARY 1, 1930.

The Copyright of all the Editorial Matter, both Engravings and Letterpress, is Strictly Reserved in Great Britain, the Colonies, Europe, and the United States of America.



WONDERS OF RELIGIOUS ART IN DISTURBED INDIA: A "MOUNTAIN" OF SCULPTURE AT MADURA.

This amazing monument of Hindu sculpture recalls the Viceroy's remark, in his recent speech at Delhi, that the coming Round Table Conference in India "will be an assemblage of men of varying race and religion." In the book (named below) from which our illustration is drawn—an English edition of a German work with over 300 photographs of places and types of character in all parts of India—the author writes: "British rule is the third of the great attempts to make the land of Hinduism into a country with a living state consciousness, a nation. The outlook would appear to be propitious, for this time it is not a question of a kingdom, but of the self-

consciousness of a people. . . . Without Hinduism no Indian realm is conceivable nowadays. India's future lies in this eternal birth of religious ideas. Hindu art is the purest expression of the strength and the fate of India. . . . The temple towers of Madura, covered over and over with mythological figures, rise like beacons of unreality to the sky. In Southern India there are hundreds of such slender towers, the Gopurams. The Great Temple of Madura is dedicated to Siva, here called Sundareshwara, and the fish-eyed goddess Minakshi. The present buildings, which are full of fantastic life, date chiefly from the time of King Tirumala (seventeenth century)."

REPRODUCED FROM "INDIA: THE LANDSCAPE, THE MONUMENTS, AND THE PEOPLE." BY MARTIN HÜRLIMANN. BY COURTESY OF THE AUTHOR AND THE PUBLISHER, ERNST WASMUTH, BERLIN. (COPYRIGHT STRICTLY RESERVED.)



By G. K. CHESTERTON.

SOME remarks about Swinburne which I made last week are liable to misunderstanding upon a point on which many are sensitive, and even rightly sensitive. When I said that his praise of virtue puzzled me more than his praise of vice, I did not (I may respectfully explain) mean that my natural taste in villainy makes me regard it as normal to be a villain, or that my brain reels with mystification when I contemplate any proved and public act of decency. I do not mean that crime is second nature to me, or that I set myself like a sleuth to track down a man and discover why he is not a murderer. What I mean is this: that in the case of Swinburne the loose poetry was really loose. It was flowing, both in form and spirit, and rather after the fashion of the flowing of tears. It was self-expression, but it was not self-assertion; and it certainly was not any other kind of assertion, like the assertion of a definite heresy or sophistry. In so far as there was something indefensible, he was not defending it. He was, perhaps, describing it, and it may be a bad thing that such things should be described; but such things are not in any case the materials of a moral or political system. Such hysterical, half-involuntary confession is not uncommon in literature, especially when (as is almost certainly the case with Swinburne) the literary man is confessing what he has never done. Anyhow, over the whole of this department of the poet's work there is a spirit of appealing and almost engaging despair, a pessimism about the impotence of man. He does not pretend that the pagan gods are good; he only confesses that they are strong—or, in other words, that he is weak. What puzzled me was how he really reconciled this part of his work with the other part, in which he professed to see a new hope for men in the virile and universal Republic, in which men should become heroes in becoming citizens. There is hardly a hopeful line in "Songs Before Sunrise" that could not be answered with a hopeless line from "Poems and Ballads." Perhaps the most musical and magical verse in "Dolores" is that in open glorification of "the implacable beautiful tyrant"; and what is the use, after that, of denouncing all tyrants as implacable? What is the good of remaining rigid with horror of Napoleon, when you have flung yourself in a lyric ecstasy before Nero? What is the use of saying that you bring seed by night to sow, that men to come may reap and eat by day, when it is apparently so very easy for anybody at any moment to be tired of "what may come hereafter to men that sow and reap"? What is the sense of shouting about crowning man as the king of all things, if "the crown of his life, as it closes, is darkness; the fruit thereof dust"?

Nevertheless, there is another sense in which I would not dwell harshly upon the looser type of verse, as part of the real problem of this strange personality. I say that the poet in the poem does not defend himself. The poet in prose was less wise, and defended himself indefensibly. I do not care so much as Gosse did for the ranting and railing prose in which Swinburne accused his critics of being unjust to him; nevertheless, I think that they were unjust to him. I do not mean that he was right; but I do mean that they were wrong. The critics were wrong in the worst way in which a critic can be wrong about a poem: in being wrong about the point of it. The poem may contain a great deal that is pointless or beside the point; it may contain a great deal that is

lawless and shameless and really at enmity with morals—in which case I am so old-fashioned as to think that it ought to be denounced and even destroyed as such. But even in condemning it we must condemn its point; and to condemn its point we must comprehend its point. We must understand what the man has really said, and not hang him as a heretic for saying something he never said. Now much of the wilder part of "Poems and Ballads" is not meant to describe merely a rush towards the antics of animal love, but a reaction from the tragedy of true love. The poet, in a morbid mood of mockery, is bitterly professing (we might say pretending) to prefer the gutter to the palaces of ideal enchantment, from which he has been cast forth by fickleness or pride.

leads up, and which is the true inner burden of the poem—

In yesterday's reach and to-morrow's,
Out of sight though they lie of to-day,
There have been and there yet shall be sorrows
That smite not and bite not in play.
The life and the love thou despisest,
These hurt us indeed, and in vain—
O wise among women, and wisest,
Our Lady of Pain.

I do not think the heartless woman is the wisest woman; I venture to doubt whether Swinburne thought so. But Swinburne did say so; and this is what he said; and what he meant was that the pains of a nobler love are so much more terrible that

perhaps the coarse person has the best of it, after all. He repeats this main theme again and again in the poem, so that it is incredible that the critics did not see the point, even if they were right to condemn it. He says it plainly in the lines—

No thorns go as deep as a rose's,
And love is more cruel than lust;
Time turns the old days to derision,
Our loves into corpses and wives,
And marriage and death and division
Make barren our lives.

And it is *then* only that he says, in words horrible enough, but with something of a moral horror—

And pale with the past we draw
nigh thee
And satiate with comfortless hours:
And we know thee, how all men
believe thee,
And we gather the fruit of thy
flowers.

Or again, elsewhere—

Of languors rekindled and rallied,
Of barren delights and unclean;
Things monstrous and fruitless; a
pallid

And poisonous queen.

This is not praising sin, though it may be practising it. This is rather emphasising the disgust that is the alternative to the disappointment. It is about as idolatrous as a disappointed lover talking to a bottle of gin, and saying, "Damn your ugly face, I believe you're my only friend, after all!"

I have dwelt a little on this particular point about the poet, because it involves this very vital matter of the point about a poem. Even when it is understood, the attitude may be condemned—indeed, it should be condemned for being something else. It is a morbid view, an unmanly view, a view immoral in its practical effects. But, above all, as seems to me most striking in this connection, it is the very worst possible view of life for anybody proposing to raise a political revolution and to found a perfect Republic. That is the question which I asked first: why it is that men who seem so keen on reforming the world equip themselves with the worst possible philosophies for doing it? It is hard to say whether poor Swinburne was a more hopeless revolutionist in being a pessimist or in being an opti-

mist. His pantheism could only prove that the worst things are good, because they are a part of nature; and his pessimism only proved that the best things are bad, because they are doomed to disappointment and sorrow. It seems either way a weak motive for dying on a barricade for the belief that one thing is better than another. We need a more fixed idea of truth to establish a reign of justice. But, though Swinburne could hardly have given justice to men, he has a right to get justice from them. And I have added this note to show that on one point he did not receive justice—not even the justice that condemns.

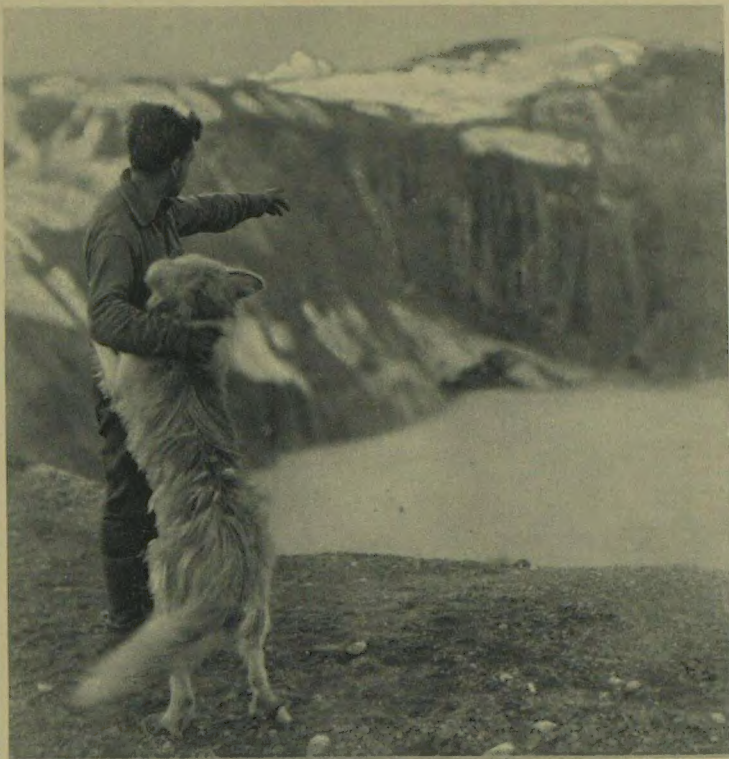


LEADER OF AN ANTARCTIC EXPEDITION IN DIFFICULTIES THROUGH ABNORMAL ICE CONDITIONS: REAR-ADMIRAL RICHARD BYRD (THE ONLY LIVING MAN WHO HAS VISITED BOTH POLES—EACH BY AEROPLANE) HERE SEEN ON SKI BESIDE HIS SHIP, "CITY OF NEW YORK," AT THE EDGE OF THE ICE BARRIER.

Admiral Byrd, the famous American Polar explorer now in the Antarctic, who recently appealed for aid (for reasons noted under the further photographs given on pages 156 and 157) is the only man besides the late Captain Amundsen who has been to both Poles. He started on his present expedition, from Dunedin, on December 2, 1928, and last June he reported the discovery, chiefly by aerial survey, of 20,000 square miles of unknown territory. Then, on November 28-9, he flew with three companions (Bernt Balchen, Harold Gatty, and Captain Ashley McKinley) from his base at "Little America" to the South Pole and back—a distance of 1600 miles—under perilous conditions. A map of the flight appears on page 156. His previous flight to the North Pole and back was made from Spitzbergen in 1926. Last December he was promoted from Commander to Rear-Admiral (in the U.S. Navy) in recognition of his "extensive scientific investigations and extraordinary aerial explorations of the Antarctic Continent and of the first mapping of the South Pole and the Polar plateau by air."

It is not a nice state of mind. It is a very nasty state of mind; but it is that state of mind and no other, and not the state of one who always preferred gutters because he was a gutter-snipe. To put the point shortly, we cannot understand the poem called "Dolores" without reading it side by side with the poem called "The Triumph of Time." For instance, I have condemned, as every sane critic has condemned, all that hydrophobic nonsense of Swinburne about people "biting" each other. But it is not quite fair, even to that infernal nonsense, to read it without remembering the verse to which it in some sense

THE "GLACIER PRIEST" EXPLORES "THE VALLEY OF TEN THOUSAND SMOKES."

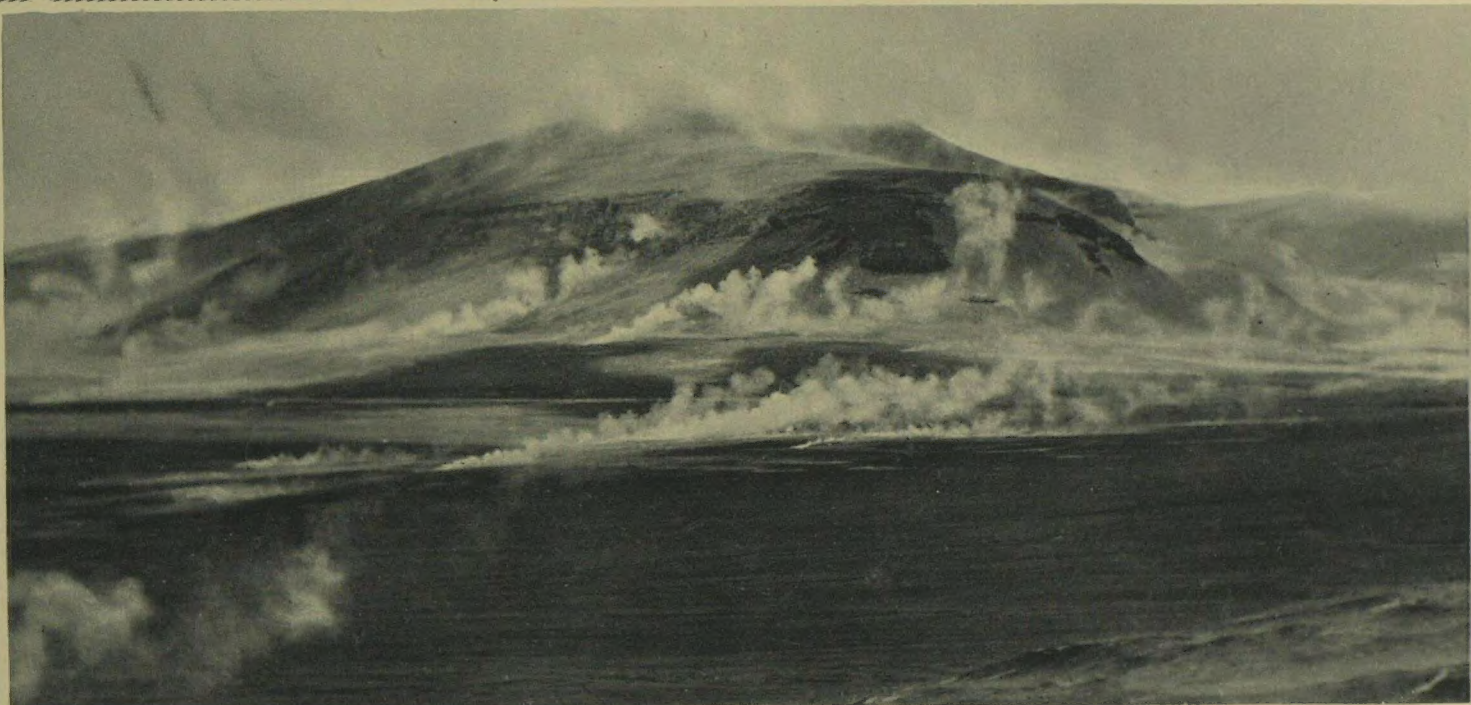


NO PLACE FOR A DOG TO SWIM! FATHER HUBBARD'S WOLF-DOG LEADER, "BOZO," SURVEYS THE SIMMERING LAKE IN THE VAST CRATER OF MOUNT KATMAI, THE ALASKAN VOLCANO.



NATURE PROVIDES A FIRELESS "COOKER" IN THE VOLCANIC REGIONS OF ALASKA: "RED" CHISHOLM (LEFT) REMOVING PANS OF RICE, BEANS, AND COFFEE PLACED OVER-NIGHT IN A STEAM-HOLE.

THE VALLEY OF TEN THOUSAND SMOKES: A REMARKABLE VIEW OF THE REGION BETWEEN THE MAGEIK AND KATMAI VOLCANOES, SHOWING MANY OF THE SMOKING FISSURES FORMED BY THE ERUPTION OF KATMAI IN JUNE, 1912, WHICH COVERED THE SURROUNDING COUNTRY WITH A THICK CARPET OF ASHES.



THE "GLACIER PRIEST" WORSHIPPING IN THE WILDERNESS: FATHER HUBBARD, IN SACERDOTAL VESTMENTS, CELEBRATING MASS IN THE COTTON WOODS BESIDE KATMAI BEACH AT THE START OF THE EXPEDITION.



"ARE WE ALL READY NOW?": AN ENQUIRING LOOK ON THE FACE OF "TIGER," ONE OF THE PARTY'S TWO PACK-DOGS, LOADED FOR THE LONG ASCENT OF MOUNT KATMAI.

"Early last summer," writes a correspondent, with these photographs, "a small band of four adventurers, headed by Father Bernard H. Hubbard, of the University of Santa Clara, California, better known as the 'Glacier Priest,' set out to conquer the famous Mount Katmai, on the Alaska peninsula, and explore the little-known Valley of Ten Thousand Smokes. The rest of the party consisted of 'Red' Chisholm, a former Santa Clara football star; and two students at the University, Frank Klatt and Charles Bartlett, with two pack-dogs. They succeeded in surmounting the many dangers and difficulties on the trail, and reached Katmai's

summit, where they viewed the crater of the volcano, which is reputed to be one of the world's largest. It is miles across, and extends down thousands of feet to a blue-green lake, simmering and spluttering at the bottom. After reaching their first objective, the expedition continued on to the picturesque valley beyond Mount Katmai, where they saw the 10,000 smokes. These 'smokes' were formed when Katmai erupted in June, 1912, and flooded the countryside under more than a foot of ashes. Here the party made pictorial records and scientific observations, and then, after many hardships, returned to civilisation."

BESET BY ABNORMAL ICE-PACKS: THE BYRD ANTARCTIC EXPEDITION.



THE HEADQUARTERS OF THE ANTARCTIC EXPEDITION LATELY REPORTED TO BE "IN DANGER": ADMIRAL BYRD'S BASE-CAMP, "LITTLE AMERICA," FLYING THE STARS AND STRIPES, AND ONE OF THE RADIO TOWERS THAT SENT OUT THE APPEAL FOR ASSISTANCE.



ADMIRAL BYRD'S "FLAG-SHIP" NEAR THE ICE BARRIER TO WHICH SHE HAD LATELY BEEN UNABLE TO RETURN WITH FRESH SUPPLIES, OWING TO THE UNPRECEDENTED THICKNESS OF ICE-PACKS IN THE ROSS SEA: A PICTURESQUE VIEW OF THE "CITY OF NEW YORK" IN THE ANTARCTIC.

Later news was happily more reassuring. Captain Railey stated on January 24 that, although the expedition was not fully equipped for another winter in the Antarctic, there was no immediate deficiency in food supply, and there was ample fuel. The men were well clothed and housed, and, in emergency, there was an adequate supply of whale, seal, and penguin to sustain life. On January 26 it was stated that both British and Norwegian owners of whalers had promised help if required, but did not consider there was yet any cause for alarm. It was expected that the pack-ice would open, as usual, early in February, and enable the "City of New York" and

"Eleanor Bolling" to get through to the Ross Sea. The trouble is that the break-up of the pack may be delayed, and, as it usually re-forms towards the end of February, the time would then be short for the ships to get to the base-camp and back to open water. On the 27th there was a rumour that a wireless amateur in California had received a message from Admiral Byrd saying that all was well. Details of his aeroplane flight to the South Pole are given under the illustration on page 154. Previous illustrations of his expedition appeared last year in our issues of May 4 and 11, July 20, September 14, and December 7.

The World of the Kinema.

By MICHAEL ORME.

"HALLELUJAH" AND "DISRAELI."

IT would be difficult to find two films more divergent in subject, treatment, and effect than the all-negro drama at the Empire and the semi-historical, piquantly political romance at the Marble Arch Pavilion. Apparently alike only in their ultimate aim—that is, to entertain—they have two other qualities in common. Both are notable examples of true cinematography, and both will make converts not only to the fascination of a first-class talking film, but to the recognition of the artistic possibilities latent in the new medium, which still, in the opinion of many "die-hards," is devoid of all fascination and any vestige of art.

Pausing a moment to bring back clearly to my mind those dissimilar pictures, "Hallelujah" and "Disraeli," I get a definite contrast of shadow and sunshine, of something passionate on the one side, and something bright, scintillating, and well controlled on the other. For, though there are both sunshine and song in "Hallelujah," the mystery, the remoteness, the groping tragedy of a primitive people seem to envelop it in the velvety gloom of unplumbed depths where violence lurks. And though in "Disraeli" there are moments of defeat and moments of sorrow, the dictates of civilisation are always nicely observed; the mask of self-control is never completely shattered, never permitted more than a momentary transparency.

"Hallelujah," King Vidor's great production, is a drama of negro life "down South," which marches forward to its appointed end with an inexorable rhythm, both of sound and of emotion, a rhythm that seizes hold of the onlooker, sweeping him, willy-nilly, into the current of its dark tides. It is possible that to some the unbridled religious fervour of these coloured people—reaching, as it does, a point where the see-saw of hysteria may soar to Heaven or crash to earth—is so alien, their self-expression so tinged with the barbaric, that a feeling of antagonism, almost of distaste, may colour their judgment of the whole picture. But even to these the dramatic handling of sound, the emotional surge of the tragedy, must be apparent. The negro's voice has proved itself eminently suited to mechanical reproduction. I speak of his singing voice. His speech is thick and his dialect difficult to follow. But his song, rich and rounded, swelling as naturally as a bird's to joyous outburst or to haunting lamentation, is truly golden. And it is against this golden background that Vidor has set the story of Zeke, turned, by the accidental killing of his brother, to religion, only to be dragged from the pedestal of an evangelist by the desire of a half-caste adventuress. Vidor has visualised this story from the screen point of view, and has stated it in terms of the kinema—as opposed to those of the theatre—using sound as an additional means to create his atmosphere and to convey the varied colours of his vast canvas. The story is largely one of mass reaction to suggestion. It embraces a baptismal ceremony wherein a crowd of white-robed negroes seeks absolution from past sins in the waters of a river, and a revivalist meeting where frenzy rises as steadily and inevitably as to the beating of a tom-tom in a jungle clearing. Here sound plays an essential part; without it the effect would be lost. Again, in a later, most gripping scene of negro vengeance, an amazing poignancy has been achieved by

sound. The fallen evangelist has been robbed of his woman by her former lover. Zeke pursues them. The buckboard in which the fugitives are making their escape comes to grief, and the girl is fatally hurt. She dies in Zeke's arms. Grimly he tracks down his betrayer through the swamp-invaded forest. His quarry, panic-stricken, his strength ebbing, splashes through the pools and crashes through the undergrowth, whilst ever at his heels, silent save

cursorily with the scenes that bring it "to the end of the road." Ethically justifiable, that end is dramatically too abrupt.

The company, in which the principals only are trained stage-players, was gathered from the cotton-fields along the Mississippi. Man, woman, and child, they enter heart and soul into the spirit of the drama. If they seem grotesque, even comic, in their fervour, they are only so to us, the lookers-on. They are

utterly natural, and yet in their vitality they seem to have the experience of their professional colleagues. Amongst these, two remarkable artists stand out—Daniel Haynes, who plays Zeke with extraordinary power and sincerity; and Nina Mae McKinney, who, still in her teens, possesses a rare emotional command. In her concentrated passion she burns like some ill-omened gem, a fire-opal in a dark setting.

Compared with all this seething turmoil, this clash of unbridled humanity, "Disraeli" appears very calm, very English in its atmosphere, very careful of the dignities proper to a spacious, crinolined, and broadclothed period.

A pretty love-story, with interludes of playful petulance, a nice sense of humour, a duel of wits between the most glamorous of English Prime Ministers and his opponents—such, on the surface, are the components of a polished picture. But there is a great deal more beneath the surface: the visions of a great statesman, the swift decision, the determination to

overcome all obstacles, the inspiration that emanated from a mentality in which a glowing Oriental imagination was stabilised by shrewdness and exalted by a capacity for seeing the wider issues and the ultimate goal beyond the immediate drawbacks. I am not prepared to defend the historical accuracy of Mr. Louis N. Parker's delightful play which was the source of the present film production. It has been, it will be, attacked by the meticulous student of history. I confess, the accuracy of details, unless these be of vital importance to our appreciation of a situation or a phase of history, concerns me not at all; not even the addition of an attractive feminine spy, whose polite sparrings with her very alert victim add greatly to the humour of the struggle for the "dry ditch in the desert," and detract in no way from the spirit in which Disraeli accomplished the purchase of the Suez Canal shares. It is the spirit that matters, and the playwright, with the film-producer in his wake, has caught the spirit, otherwise "Disraeli" would not be the engrossing, stimulating thing it is. It owes much, very much, but not all, to the superb impersonation of the title rôle by George Arliss. Perfect in make-up, voice, and gesture, he appears to have got into the very skin of the part. Incisive and quick in speech, he conveys with masterly skill the intelligence, the wit, the fascination that conquered so much love and admiration, as well as the flamboyancy which bred a certain amount of distrust. But Arliss's achievement does not lessen the remarkably fine handling of this screen-adaptation by Alfred E. Green. The pictorial beauty of his settings are an indication of the right treatment of *la haute comédie* on the screen; and the refreshing pace of the speaking, as well as the quality of the voice-recording, sets an example that our producers would do well to emulate.



A GREAT MOMENT IN ANGLO-INDIAN HISTORY SHOWN IN A NEW TALKING-FILM: A SCENE FROM "DISRAELI," AT THE MARBLE ARCH PAVILION—DISRAELI (MR GEORGE ARLISS) ANNOUNCES, AT A POLITICAL RECEPTION IN DOWNING STREET, THAT QUEEN VICTORIA IS TO BE EMPRESS OF INDIA.

for the ripple of the water that marks his passage. Death follows in the shape of the avenging negro. Here, in this comparatively short sequence, is a clear manifestation of the value of sound in pictures.

"Hallelujah" loses some of its fine balance in the brief statements of Zeke's expiation in prison and his home-coming. That Zeke, swung hither and thither



STEPS TO A GREAT EVENT IN ANGLO-EGYPTIAN HISTORY REPRESENTED ON THE SCREEN: DISRAELI (MR. GEORGE ARLISS, RIGHT) DISCUSSING WITH HUGH MYERS, THE JEWISH BANKER (MR. IVAN SIMPSON), THE PURCHASE OF THE SUEZ CANAL SHARES—A SCENE FROM "DISRAELI," AT THE MARBLE ARCH PAVILION. The personality of a great Prime Minister and scenes of political life in Victorian days are vividly presented in the new talking film, "Disraeli"—a Warner Bros. and Vitaphone production—produced at the Marble Arch Pavilion on January 26. Mr. George Arliss, with a very effective "make-up" in the title-rôle, hits off "Dizzy's" characteristic mannerisms and attitudes. The plot mainly concerns two historic events—Disraeli's purchase of the Suez Canal shares, in face of Russian opposition, and the realisation of his plan for making Queen Victoria Empress of India. Incidental episodes illustrate Disraeli's domestic life and the social manners of the period.

with the facile response to all emotional impulse characteristic of his race, should find peace with a lilting song on his lips is neither anti-climax nor an artificially achieved happy solution; but Vidor has devoted so much time to the earlier chapter of his epic that he would seem to have dealt somewhat

**A FILM OF THE RUSSIAN REVOLUTION
PASSED FOR BRITISH PRODUCTION:
"THE END OF ST. PETERSBURG."**



"OVER A DINNER-TABLE A WOMAN FAINTS": AN EFFECT OF KERENSKY'S PATRIOTIC ORATORY, TYPICAL OF "REVOLUTION FEVER" IN RUSSIA.



"WILL KERENSKY SUCCEED?": EXCITED CROWDS OUTSIDE THE STOCK EXCHANGE IN ST. PETERSBURG DISCUSSING THE SITUATION EARLY IN 1917.



THE PEASANT (I. CHUVELEFF) FELS LEBEDEFF, THE RICH MANUFACTURER (W. OBOLSKY): A FIGHT IN THE OFFICE OF A MUNITION FACTORY.



THE STRIKE-LEADER'S WIFE (V. BARANOVSKAYA): A WOMAN OF THE PEOPLE AT FIRST OPPOSED TO THE STRIKE, FOR HER STARVING CHILDREN'S SAKE.



"KERENSKY EMERGES WITH A FLOWER IN HIS HAND—AND THE FIRST REVOLUTION": A ROUSING SPEECH.

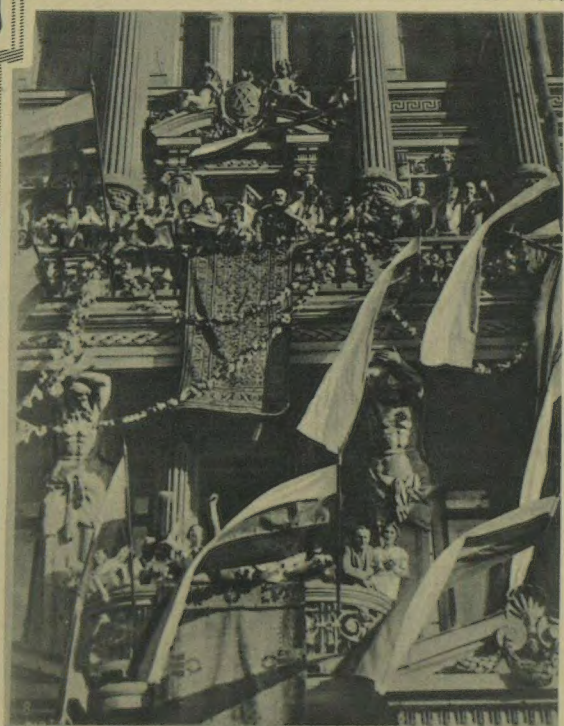


THE PEASANT HERO: A CHARACTER POWERFULLY PLAYED BY I. CHUVELEFF, FORMERLY AN ACCOUNTANT, WITH PRACTICALLY NO FILM EXPERIENCE.



DURING A STRIKE THAT DEVELOPED INTO REVOLUTION: ARMED POLICE GUARDING THE LEBEDEFF MUNITION FACTORY, WHERE THE PEASANT HERO FOUND WORK ON COMING FROM HIS NATIVE VILLAGE TO ST. PETERSBURG.

A JOYOUS AIR OF CARNIVAL WHEN RUSSIA GOES TO WAR: A TYPICAL SCENE OF WAR FEVER IN ST. PETERSBURG IN AUGUST 1914—DEMONSTRATIONS ON A GREAT BUILDING BEFLAGGED AND FESTOONED.



"The End of St. Petersburg," by V. Pudovkin, we are informed, has now been passed for production in this country. It was first produced under the auspices of the Soviet Government, in 1927, for the tenth anniversary of the Revolution, and has since been shown in Germany, as well as in New York and other American cities. The plot is explained in "Film Problems of Soviet Russia." By Bryher (Pool; 6s.) "It is an attempt (says the author) to show not only the story of the war years as they affected everyone, but also how these events affected the development of a peasant (into) an intelligent worker in the new era."

Coming to St. Petersburg, he gets work in the factory of a rich manufacturer named Lebedeff, where there is a strike, and discovers that the strike-leader is a man from his own village. Unwittingly, the peasant betrays his friend, who is arrested. Next day he demands the prisoner's release. It is refused. He smashes up the office, assaults Lebedeff, and is himself flung into prison. Then comes the war, and the peasant is forced into the ranks. Alternating scenes show the horrors of the trenches, Lebedeff's profiteering, and excitement on the Stock Exchange. Next follows the episode of Kerensky, and, finally, the Bolshevik attack on the Winter Palace.

EXPLORING "A CITY OF MYSTERY."

THE FIRST EXCAVATIONS AT PETRA: DISCOVERIES IN THE REMAINS OF THE "BUILT" CITY, AND A NEW EXPLANATION OF THE ROCK-CUT "SANCTUARIES."

By AGNES ETHEL CONWAY. (See Illustrations on the Opposite Page.)

THE Expedition to Petra sent out by the Hon. Henry Mond, M.P., under the direction of Mr. George Horsfield, Director of Antiquities, Transjordan, produced results of considerable interest. The expedition was accompanied by Dr. Ditlef Nielsen, the well-known South Arabian epigraphist from Denmark; Dr. Tewfik Canaan, from Jerusalem, an expert in Arab folk-lore; and myself.

As no digging had ever been done on the site, it was still a city of mystery, in spite of the excellent work of several German expeditions, and that of the late Sir Alexander Kennedy, which produced inventories, plans, and topographical maps of over a thousand monuments. Agreement had not been reached as to the purpose or date of its great rock-carved façades, larger by far than the front of Westminster Abbey. Houses, with few exceptions, had not been identified, and it seemed to lack provision for the needs of a capital city with an estimated population of 30,000 Nabataeans, living where the trade-route from South Arabia, bearing frankincense for the whole of the civilised world, crossed the shortest road from Alexandria to the great Hellenistic city of Seleucia on the Tigris.

The aims of the Expedition were to obtain, in two months, the stratification of the rubbish dumps of the built city, now, with the exception of one building and a few foundations, a mere mass of débris; to throw light upon the unknown culture and affinities of the Nabataeans by finding unripped burials; to investigate the hundred sanctuaries already described and planned by German scholars, but which conformed to no general type; and to bring order out of the chaos of local Arabic place-names. With Petra's repulse of Alexander's general, Antigonus, in mind—the first recorded fact in her history—it was natural to find that the rubbish dumps contained fourth-century B.C. Attic black-glazed ware on bed rock, at a depth of from 5 to 6 metres, outside the south wall of the city. Hellenistic lamps, fragments of figurines, wine-jar handles from Rhodes, which, from the names of the magistrates and potters stamped upon them, can be dated from the end of the third to the middle of the second century B.C., were in this level, as well as the sherds of cooking-pots of a fabric later found in an unripped tomb. In the bottom and middle levels were what appear to be smoothly rounded stone cuneiform pencils, perhaps from Seleucia, where cuneiform literature was revived under the Seleucid kingdom.

The middle level, at a depth of from two to three metres, was rich in plain pottery of a different kind, not previously known, and of remarkably good quality. A cup, shaped like a Turkish coffee-holder, on a high stem and with two handles, is of red egg-shell ware, delicately-painted inside, in darker red, with a design slightly reminiscent of vine leaves. Fragments of this very fine thin, painted pottery, some with feathered patterns, can be picked up all over the surface of Petra. A few of the saucers are of almost incredible thinness. The designs seem not to be under classical influence, and it would appear that the Nabataeans must be acknowledged as fine craftsmen with a culture of their own. Some of the objects in this level are Ptolemaic; a terracotta horse in the round, saddled and bridled, is said to be Parthian; a terracotta rhyton (here illustrated), its mouth modelled in the form of a hare,

with flint eyes and wearing a cowrie necklace, may show South Arabian influence; but, contrary to expectation, the best work is Nabataean, and of a period from 150 B.C. to 100 A.D., before the Roman conquest by Trajan.

It was probably after 198 B.C., when the Ptolemies lost Transjordan and the coast of Palestine, that

to Damascus and Antioch, and westward to Gaza and Alexandria. Continued strife between Egypt and Syria, and the weakening of the Seleucids by the Parthian conquests, increased the growth of the Nabataean kingdom, until, in 85 B.C., Arcas III. ruled over Damascus and Syria. Josephus mentions "Nabatene" as stretching from the Red Sea to the

Euphrates. Even at the beginning of the Christian era, when the efficient Roman organisation of its newly won Egyptian province had diverted a portion of the South Arabian trade back from Leucekome to new Egyptian ports on the Red Sea, Strabo describes camel caravans at Petra so large that they looked like armies on the march. The native line of Nabataean kings ended with Trajan's conquest in 106 A.D.; but Petra, as the capital of the Roman Province of Arabia Petraea, and later as the site of a Byzantine bishopric, was a place of some influence till the Arab conquest. The top level of the rubbish dumps at 15 cm. yielded Roman lamps of the second century A.D., and Christian lamps, but these in small quantities. The middle level was the

most prolific, coinciding with the period of the city's greatest prosperity.

The dig in the rubbish dumps occupied the first month, after which Mr. Horsfield turned his attention to the tomb chambers, hollowed out of the rock, and to the cemeteries of shaft graves outside the walled area, the rifling of which provides the Bedouin with winter occupation. The line of gigantic tombs, carved in the face of the mountain on the east of the city, perhaps places of sepulture of the Nabataean kings, were stripped bare long ago. But, on the opposite ridge, caves silted up in antiquity, and shaft graves, with their stone covers still in position beneath a layer of sand, were dug. In one undisturbed shaft grave a number of rough Nabataean cooking-pots, with traces of food inside them, contemporary with sherds from the lowest level of the city dumps, were found on the top of a mass of charred bones, human and animal. In the floor of a tomb-chamber, in the back wall of which were three niches containing stones in relief, emblems of the Nabataean sun-god, Dushara, and in form resembling the Kaabah at Mecca, three graves were found oriented exactly to the niches. In one case the covering slabs were intact. Below was a layer of red sand; then a layer of lime; then the black powdered remains of a calcined corpse; then more lime, and finally red sand again. No objects were found in the graves. This burial in quicklime seems to be unique in antiquity. The orientation of the graves to the symbols of the sun-god suggests that priests of Dushara may have been buried in the tomb. May quicklime burials among the Nabataeans have been a survival, for a priestly caste, of Edomite burial customs? The Nabataeans drove the Edomites into South Judah at a date unknown. Amos, in the eighth century B.C., cursed Moab "because he burned the bones of the King of Edom into lime." Professor Sayce thinks there is a connection between this obscure and probably corrupt verse and the burial at Petra, but as yet no further light has been cast upon the problem.

The whole question of sanctuaries at Petra is a difficult one. Dr. Nielsen spent his time eliminating as sanctuaries a large proportion of those previously described. The square stone emblem of Dushara is as commonly carved on the rocks of Petra as a cross

[Continued on page 192.]



A NEWLY-RECORDED RELIC OF THE BRONZE AGE AT PETRA: A MEGALITHIC CIRCLE, MOST PROBABLY EDMITE (ABOUT 1500 B.C.), RESEMBLING IN PLAN A STONE CIRCLE AT MARIB, IN THE YEMEN, INSCRIBED TO THE MOON-GOD.

"At the head of the ridge along which the built city once stretched," writes Miss Conway, "a megalithic circle, 22 metres in diameter, was noted for the first time. The masonry is typical of the Mediterranean Bronze Age, to be compared with a bastion at Ain Shems, Palestine, dated approximately 1400 B.C., and with the city wall of Shiloh, lately uncovered by a Danish expedition. The circle, whose outside surface shows traces of plaster, was built to surround a large natural rock, sloping upwards to the west. This monument is probably pre-Nabataean, perhaps Edomite; and resembles in plan and proportions the circle at Marib in the Yemen (described in Part IV. of Vol II. of the 'Corpus Inscriptionum Semiticarum') which also surrounds a central rock, and has inscriptions on the outside to the moon-god, the latest dated in the first century A.D. The surrounding wall in this case is slightly oval and built of regularly squared stones. The natural rock altar inside the Dome of the Rock at Jerusalem, thought to have stood in the open air till Solomon's time, should also be compared. Bronze Age pottery has been bought in Petra from the Bedouin. At the same time, no trace of burials earlier than the rubbish dumps have yet been found."

the always independent Nabataean state got its chance to expand. Its first king is heard of in 169 B.C. About this time, perhaps, Leucekome, a



RED POTTERY PECULIAR TO PETRA: PART OF A TERRACOTTA RHYTON, ITS MOUTH IN THE FORM OF A HARE, WITH EYES MADE OF FLINT, AND A COWRIE NECKLACE. (1ST CENTURY B.C.)

Nabataean port on the Red Sea, was founded, to which frankincense from Aden was shipped and reloaded on to camels, who carried it up the desert trade-route to Petra, whence it passed northward

NEW LIGHT ON "ROSE-RED" PETRA: ROCK-HEWN HOMES "FIT FOR GIANTS."

PHOTOGRAPHS BY MISS AGNES ETHEL CONWAY. (SEE HER ARTICLE ON THE OPPOSITE PAGE.)



THE PLACE OF SLAUGHTER AT THE GREAT HIGH PLACE, PETRA: THE SCENE OF NABATÆAN RITES ON THE MOUNTAIN OF ZIBB ATUF, WITH A SHALLOW CIRCULAR BASIN FOR SACRIFICIAL PURPOSES.



A HORNED ALTAR ON THE WAY UP TO THE GREAT HIGH PLACE AT PETRA: A ROCK-CUT PLACE OF WORSHIP SEEN DURING THE ASCENT OF MOUNT ZIBB ATUF.



"FIT FOR GIANTS TO DWELL IN": A GREAT SQUARED ROOM IN A ROCK-CUT HOUSE AT PETRA, WITH A SURROUNDING SEAT LIKE THE LIWAN OF A MODERN ARAB HOUSE. (C. FIRST CENTURY B.C.)



WHERE HOUSES WERE HEWN OUT OF THE ROCK: THE ENTRANCE TO ONE OF THE WONDERFUL ROCK-CUT HOMES OF PETRA—THE DOOR-STEP, FRONT DOOR (WITH LINTEL MISSING), AND WINDOW ABOVE.

In her article on the opposite page, Miss Agnes Ethel Conway, daughter of Sir Martin Conway, the famous explorer and art critic, describes the first archaeological excavations that have ever been made at Petra, whose celebrated rock-cut ruins are situated between the southern end of the Dead Sea and the head of the Gulf of Akaba, at the northern end of the Red Sea. Miss Conway organised the expedition and herself took part in it, under the leadership of

Mr. George Horsfield, Director of Antiquities in Transjordan. She recently sailed for New York to lecture on the subject at American Universities. Petra was still a city of mystery, as no digging had been done there, and the date and purpose of its rock-carved façades had never been established. It had been a capital city (in Roman times, of the province of Arabia Petraea), but the ruins appeared to lack accommodation for a former population of 30,000.

GERMANY'S IDEA OF FUTURE WARFARE: GAS-BOMB ATTACKS PREDICTED.

FROM THE PICTURE, BY JOSEF DANILOWATZ, IN THE "BERLINER ILLUSTRIRTE ZEITUNG."



A PICTORIAL WARNING AGAINST WAR: LUDGATE CIRCUS DURING A RAID BY AIRCRAFT DROPPING POISONOUS GASES.

In view of the constant discussions as to disarmament, and, particularly, with the London Naval Conference sitting, it may seem curious to some that the question of attacks with poisonous gases in any future war has not been mentioned. It may be argued, of course, that this is because both the Treaty of Versailles and the Washington Conference of 1922 uphold the rule that the use of toxic gases by militants is against international law. There are those who point out, however, that such gases were also forbidden by the Hague Convention of 1907; a fact which did not prevent their employment in the Great War. Without doubt, most, if not all, nations are arming against

chemical warfare, and, while they are taking this precaution, it may be presumed that they are not neglecting the study of toxic gases and their offensive values for retaliatory purposes, if any warring peoples should defy international agreement. Certainly, Germany does not appear to be optimistic, if one may judge by the pictures here reproduced, which come from recent issues of the "Berliner Illustrierte Zeitung," and may be regarded as illustrating the point that warfare with poisonous gases as one of its chief weapons would be so terrible that it should be regarded as "unthinkable." According to those crediting such a future, no city, no citizen, in any part of the world, could

[Continued opposite.]

WHEN EVERYONE WOULD BE IN THE FRONT LINE: CHEMICAL WARFARE.

FROM THE PICTURE, BY THEO MATEJKO, IN THE "BERLINER ILLUSTRIRTE ZEITUNG."



THE BEST PROPAGANDA AGAINST WAR: NEITHER MEN, WOMEN, NOR CHILDREN SPARED BY GAS-BOMBS.

Continued. escape a reign of terror. Incidentally, the German paper is convinced that, at present, at all events, it is impossible to counter successfully gas-attacks by aircraft, both aeroplanes and dirigibles. It also asserts that there are various new forms of poisonous-gas bombs in existence, including a make which has a delay-fuse which would ensure the bomb exploding, not in the air, or on contact with the ground, but in any given number of minutes, hours, or days after it had penetrated into the ground. Even a hundred aeroplanes, each carrying a ton of gas-bombs, could, it claims, smother Paris, for example, in a gas-cloud twenty metres high; and thus kill or otherwise put out of action

soldiers and civilians alike. In this connection, it is interesting to recall Major-General E. B. Ashmore's book on "Air Defence," published towards the end of last year. In this, the General, who was in command of the London Air Defences in 1917-18, states that, while it is obviously possible for odd aircraft to penetrate any defences, he believes that London, to take but one city, could be successfully defended against attacking aircraft (whether they were dropping explosive bombs or gas-bombs does not matter)—chiefly by the bringing-down of enemy aircraft before they could reach their objective, and, in a lesser degree, by the retaliatory bombing of enemy cities and towns.

"ON FORTUNE'S CAP WE ARE NOT THE VERY BUTTON."

BEING AN APPRECIATION OF

"HER PRIVATES WE": By PRIVATE 19022.*

(PUBLISHED BY PETER DAVIES.)

I HAD heard something of the Guildensterny-titled "Her Privates We." I had seen that it was the "partially expurgated" edition of "The Middle Parts of Fortune." I was aware that many had lauded it and that others had been shocked by its adjectival frankness. But, when I started to read it, I was practically without knowledge of it. In the beginning, I found it good.

After the shock and violence of the "advance," their faces blank from weariness, the survivors who had shuffled into fours marched swaying towards Happy Valley. "Captain Malet called them to attention a little later; and from the tents, camp details, cooks, snobs, and a few unfit men, gathered in groups to watch them, with a sympathy genuine enough, but tactfully aloof; for there is a gulf between men just returned from action and those who have not been in the show as unbridgeable as that between the sober and the drunk." That night, under the canvas, "obscure disquiet passed fitfully from one to another, lips parted with the sound of a bubble bursting, teeth met grinding as the jaws worked, there were little whimperings which quickened into sobs, passed into long shuddering moans, or culminated in angry, half-articulate obscenities, and then relapsed, with fretful, uneasy movements and heavy breathing, into a more profound sleep." Disordered nerves were disentangling. In the morning, "there was something insolent even in the way they tightened their belts, hawked, and spat in the dust. They had been through it, they had lapsed a little lower than savages, into the mere brute. Life for them held nothing new in the matter of humiliation." It but remained to carry on as long as might be, settle down again to the normalities of the abnormality that is active service, and try to forget that "E'jes give me one look, like 'e were puzzled, 'an 'e died."

Then came chapters a trifle tiresome, drab with all the dreariness of behind-the-lines, all the squalor, all the muddied monotony—tiresome because so right in their reiteration; dreary because reproducing so faithfully the sullen resignation, the crassness and the crudity, the grousing, the coarseness, the simplicity, and, particularly, the boring "Pygmalionic" language of the bewildered, badgered farm-hand and miner turned soldier in a strange land, wondering dully at the freakishness of Fate, cursing at being "just 'umped an' bumped an' beggared about all over dirty France," contemptuous of Brass Hats, critical but tolerant of officers, scared by non-coms, having a "bon time" when "frongs" and, occasionally, "Mamselles," permitted, foul of body and of mouth, itching, hopeless; unconsciously echoing "On Fortune's cap we are not the very button." But they, even they, are chapters vitalised by the comradeship of those about to die, the living for whom the carpenters were putting together the wooden crosses, coating them with a cheap white paint and finishing them with regimental badges and mottoes, taking a pride in their craft; and chapters energised by the queer companionship of those oddest of khaki "Musketeers," Bourne, the educated Number 19022, Shem, the plucky Jew, and Martlow, the callow boy; with that doleful, gallant "gorilla," Weeper Smart: each "what every private soldier is, a man in arms against a world, a man fighting desperately for himself, and conscious that, in the last resort, he stood alone."

Then the practice for going over the top, the rehearsals for the drama of destruction. From that hour of tape trenches and elaborated plans the book is great. The routine of readiness and high morale, fatigues, parades, inspections; the sly joy of "Scotch" in the loaf from Blighty, scrounging, lead-swinging, estaminet adventures, lashings of champagne, "vin blong," rum and coffee; bawdy songs and stories in the billets; the lousiness, the nastinesses and the trivialities; bickerings, banterings, banalities; casual bombing from the air, stray shells: these fade into the infinite distance. Another "Day" has dawned.

"Between the acting of a fearful thing and the first motion, all the interim is like a phantasma or a hideous dream." So quotes the writer from Shakespeare, his solace; and, as ever, he quotes aptly.

A phantasma or a hideous dream! First, for Bourne and some of the others, peril at a runners' relay post, and the scuttling carriage of messages; then the coloured patch of identification on the back; then bars on the hob-nailed soles of the boots, against slithering in the mire—ominous preparations. And in the distance the guns drumming, strangely rhythmical.

Tension tore at the brain. Waiting, waiting, waiting, and wind-up—for what? "They went off to their huts for what little time was left to them. One had a vague feeling that one was going away,

the men. Shells streamed overhead, sighing, whining and whimpering for blood; the upper air fluttered with them. . . . Bourne's fit of shakiness increased until he set his teeth to prevent them chattering in his head; and after a deep, gasping breath, almost like a sob, he seemed to recover to some extent. Fear poisoned the very blood; but, when one recognised the symptoms, it became objective, and one seemed to escape partly from it that way. He heard men breathing irregularly beside him, as he breathed himself; he heard them licking their lips, trying to moisten their mouths; he heard them swallow, as though overcoming a difficulty in swallowing; and the sense that others suffered equally or more than himself, quietened him. Some men moaned, or even sobbed a little, but unconsciously, and as though they struggled to throw off an intolerable burden of oppression."

Bayonets were fixed and mugs of rum were passed round. Over the top! Bourne felt his heart thumping. "And then, almost surprised at the lack of effort which it needed, he moved towards the ladder. Martlow, because he was nearest, went first. Shem followed behind Bourne, who climbed out a little clumsily. Almost as soon as he was out he slipped sideways and nearly fell. . . . The fear in him now was hard and icy, and yet apart from that momentary fumbling on the ladder, and the involuntary slide, he felt himself moving more freely, as though he had full control of himself. . . . 'We're on the move,' he said softly, and grinned with such a humour as skulls might have. Then suddenly that hurricane of shelling increased terrifically, and in the thunder of its surf, as it broke over the German lines, all separate sounds were engulfed: it was one continuous fury, only varying as it seemed to come from one direction now, and now from another. And they moved. He didn't know whether they had heard any orders or not: he only knew they moved."

Wraiths in the mist, they slipped across three trenches. "Why were they so slow?" The Hun barrage fell. "The air was split and seared"; there was a minute of demoralisation, but few broke back as the steadier struggled through the mud "like flies through treacle." Men fell, the dead and the wounded. "They got going again, and, almost before they saw it, were on the wire." In frenzy, they stumbled on, firing and bayoneting and bombing, screaming blasphemies, floundering, yelling through the coppery fog. Martlow collapsed, his feet kicking. Bourne lifted him. "The boy's hat came off, showing half the back of his skull shattered where the bullet had come through it."

"All the filth and ordure he had ever heard came from between his clenched teeth; but his speech was thick and difficult. In a scuffle immediately afterwards a Hun went for Minton and Bourne got him with the bayonet, under the ribs near the liver, and then, unable to wrench the bayonet out again, pulled the trigger, and it came away easily enough."

A sergeant braced his sat; and he continued in battle. Afterwards he sat for hours "immobile and indifferent, unaware that Sergeant Tozer glanced at him occasionally. The shelling gradually died away, and he did not know it. Then Sergeant Tozer got up angrily. 'Ere, Bourne. Want you for sentry. Time that other man were relieved.'

"He took up his rifle, and climbed up, following the sergeant into the frosty night. Then he was alone, and the fog frothed and curdled about him. He became alert, intent, again; his consciousness hardening in him." He had yet to die, a "raider," his face daubed with clay.

All that is finely written and it is here given that it may serve to draw readers to the rest; even at the risk of luring the "head-in-the-sands," who will think the book, the tempered book, indecorously, if not indecently, unrestrained in manner and matter, and hasten to hide it from the unsophisticated of the family, who might find a Classic unawares! For most of that "rest" is at least as powerful, at least as poignant, and every whit as true. "Her Privates We" is not "nice"; but none should shun its revelations, its mastery—and its warning. It is magnificent—and it is War.

E. H. G.



A CURIOSITY OF APICULTURE: "THE NIGHT-WATCHMAN"—ONE OF A REMARKABLE SET OF ANTIQUE BEE-HIVES IN THE FORM OF HUMAN FIGURES, PRESERVED AT A VILLAGE IN SILESIA.

The above is one of the curious set of old bee-hives in the shape of human figures, made of painted wood, at the Silesian village of Hofel, of which further illustrations and particulars are given on the opposite page.

without any notion of returning. One had finished with the place, and did not regret it; but a curious instability of mind accompanied the last moments: with a sense of actual relief that the inexorable hour was approaching, there was a growing anger becoming so intense that it seemed the heart would scarcely hold it. The skin seemed shinier and tighter on men's faces, and eyes burned with a hard brightness under the brims of their helmets. One felt every question as an interruption of some absorbing business of the mind. . . . The world became unreal and empty, and they moved in a mystery, where no help was."

"Fall in on the road!"

They were in the trenches. "Through the darkness the dripping mist moved slowly, touching them with spectral fingers as it passed. Everything was clammy with it. It condensed on their tin hats, clung to their rough serge, their eye-lashes, the down on their cheek-bones. . . . There was a reek of mouldering rottenness in the air, and through it came the sour, stale odour from the foul clothes of

* "Her Privates We." By Private 19022. (Peter Davies; 7s. 6d. net.)

PAINTED WOODEN STATUES AS BEE-HIVES:

THE "TWELVE APOSTLES" OF HOFEL—
CURIOUS 17TH- AND 18TH-CENTURY FIGURES.



REMARKABLE BEE-HIVES IN HUMAN FORM AT HOFEL, A SMALL VILLAGE IN SILESIA: (LEFT TO RIGHT) FIGURES OF A NIGHT-WATCHMAN, A WEAVER, AND TWO PEASANT WOMEN.



THE BEST-PRESERVED FIGURES OF THE WHOLE GROUP: (L. TO R.) AARON (WITH THE TABLET OF THE TWELVE TRIBES OF ISRAEL), MOSES (WITH ROD AND SERPENT), AND ST. SIMEON WITH THE INFANT JESUS.



TWO OF THE LIME-WOOD ANTHROPOID HIVES, ALL HAVING A SMALL HOLE FOR THE BEES TO GO IN AND OUT: (FROM LEFT TO RIGHT) AN ABBESS AND A PEASANT WOMAN.



THREE OF THE ANTHROPOID BEE-HIVES CALLED "THE TWELVE APOSTLES": (L. TO R.) ST. PAUL, ST. PETER (THE ONLY FIGURE REPRESENTING ACTUALLY ONE OF "THE TWELVE"), AND A BEE-KEEPER.



WITH A LONG DETACHABLE BOARD LET INTO THE FRONT OF THE BODY, AS IN ALL THE OTHER "BEE-HIVE" FIGURES: (LEFT TO RIGHT) AN ABBOT, A BISHOP, AND A MONK.



TWO PEASANT WOMEN, AND A MARRIED COUPLE STANDING ARM-IN-ARM: THREE OF THE BEE-HIVES IN THE FORM OF PAINTED FIGURES, SOME WITH THEIR COLOURS STILL BRIGHT.

damage to them was done by the French, who burned many of the figures during their three days' stay at Hofel in 1813. The bees go in and out of these strange hives by means of a small hole made in every figure. They are roughly between 2 metres (about 6 ft. 6 in.) and 1.5 metre (about 4 ft.) in height, and are made of lime-wood. Every figure has a long board, let into the front of the body, which is detachable, and some of the original colours are quite bright. Hofel is a tiny village, and the 'Twelve Apostles,' as the figures are called, are not difficult to find. Having counted them several times, I make the number twenty, with only one Apostle among them, but that is the name by which they are known. Aaron with the tablet of the tribes of Israel and Simeon with the Infant Christ are the best-preserved." Dr. Herberg, no doubt, refers to St. Peter as the only one of the actual Twelve represented. Another illustration appears on the opposite page.

There can hardly exist anything stranger in the way of bee-hives than these painted statues, preserved together in a group at Hofel, in Silesia. "Tradition declares," writes Dr. M. Herberg, in an accompanying note, "that the oldest of these figures must have been carved about 1600, when this peasant property of Hofel belonged to the Naumburg Monastery. The latest figures were carved about 1800; some of them have no doubt been lost, but the greatest

THE WORLD OF SCIENCE.

A BOWL OF GOLD-FISH.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

A FRIEND of mine, who finds a constant source of delight in contemplating the bizarre in Nature, displayed to me the other day, with great pride, a bowl of gold-fish. He was not content, of course, with the really beautiful specimens of their kind, in a shining armour of red-and-gold scales. His were all of the type I call monstrosities—one had

the common carp (Fig. 1) thrives well under artificial conditions. But even in a wild state it displays a surprising range in point of size and weight. In our own waters no fish exceeding 25 lb. have ever been recorded. But on the Continent they may attain a weight of 60 lb., and a length of nearly four feet. Still larger fish, even up to 100 lb., are said to have been taken; but no convincing evidence of this is forthcoming. Be this as it may, what are the factors which put a limit of 25 lb. on our fish—less than half of that attained on the Continent? Food, temperature, and freedom of movement have all, probably, to be taken into account.

In speaking of our own fish I seem to imply that the carp is a natural, wild inhabitant of British waters. This is only partly true, for, though it is now widely distributed, it is in reality an alien, though the exact date of its introduction is unknown. The first record of its occurrence with us dates back to 1496. The same is true, however, of the Continental carp, for the original home of the carp is in China, where, apparently, it attains to its maximum size. And so it would seem that there is something in the environmental conditions of Chinese waters that is lacking in the rivers of the Continent, while our own rivers are still less suitable.

Domestication in ponds and "stews," such as were maintained in the old monasteries, where carp were kept to ensure fish for the Friday fast-day, have produced a curious aberration known as

the "mirror-carp" (Fig. 2), wherein the scales have undergone some strange derangement, parts of the body having become deprived of its covering to afford material for the development of huge plates down the sides. And even these display a curious

irregularity in their distribution, as a glance at the accompanying photograph will show. What *can* have induced this singular change? Compared with the ordinary gold-fish, the mirror-carp is a giant; but he never attains to anything like the weight of the common carp.

The Crucian carp, or Prussian carp (*Carassius carassius*), is a smaller species, distinguishable from the common carp, externally, in having four feelers, or barbules, at the corners of the mouth instead of two, and a more elevated dorsal fin. But it rarely exceeds a weight of 7 lb. or a length of 18 in. It is found throughout Europe, Turkestan, Siberia, and Mongolia. Whether it is indigenous to our waters is a moot point. In England, saving the Thames system and some of the eastern counties, it is rare;

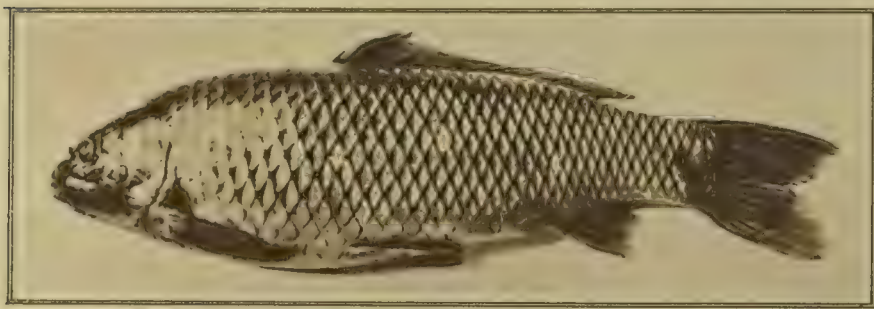


FIG. 1. THE COMMON CARP: ONE OF TWO SPECIES TO WHICH THE ORIGIN OF THE GOLD-FISH IS (ALTERNATIVELY) ASCRIBED.

The gold-fish has been derived either from this species or the Crucian carp. Only under domestication are the golden, black-and-gold, and silver types produced.

no dorsal fin, one had bulging eyes, and all had tail-fins of weird form hanging down after the fashion of a trailing skirt, in double or triple folds, and ample at that (e.g., Fig. 3).

There is, of course, nothing novel in these. They have been bred by the Chinese and Japanese for



FIG. 2. THE MIRROR-CARP: SHOWING A CURIOUS DERANGEMENT OF SCALES DUE TO DOMESTICATION, AS IN OLD MONASTERY PONDS.

This type exists only in domesticated fish. Large areas of the body, it will be noticed, are scale-less. Down the sides, scales of great size, and of very singular distribution, are seen. These seem to have been produced at the expense of the scales absorbed from the bare areas.

Photograph by F. W. Bond.

generations. The Chinaman of to-day probably has other things to think of, but in the tranquil years that were he revelled in these strange perversions. How these extraordinary fish came into being, and how their singularities are perpetuated, are matters which, at the moment, I cannot profitably discuss. Moreover, I have much else to say concerning the stock from which these weird aberrations have been derived.

To begin with, the gold-fish, as most of us know, is the product of domestication. This fact is much more interesting than would appear at first sight. For it furnishes another illustration of the surprising plasticity which some domesticated animals display in contrast with the conservatism of others. Some differ in no appreciable way from the wild stock from which they were derived; while others have given rise to stocks of the most amazing variety in size, shape, and colour. The Arabian and Bactrian camels and the elephant, among mammals, the mute-swan and the guinea-fowl among the birds, may be cited as notable examples of the "conservative" types.

Matters assume a very different aspect when we turn to the horse, oxen, sheep, pigs, dogs, or rabbits; or to the pigeon, fowls, or canaries among the birds. Why are these types so much more unstable and prone to variation? I propose, some day, to return to this question, venturing to offer a possible solution of the problem. Just now I want to keep to the gold-fish and its wild parent stock, the carp tribe. It is significant that



FIG. 3. A "MONSTROSITY" PRODUCED BY "ARTIFICIAL SELECTION": A VEIL-TAILED CHINESE GOLD-FISH.

Apparently by means of what Darwin called "artificial selection," the gold-fish, an extremely "plastic" species, has given rise to a large number of forms which one can only call "monstrosities," for they would be unable to survive in the struggle for existence, hampered by those high fins or other departures from the normal seen when a survey of a number of different types is made.

Photograph by F. W. Bond.

and is absent altogether in Scotland, Wales, and Ireland.

Finally, a few words must be said concerning the very remarkable chain of small bones, four in number, known as the "Weberian ossicles," which run from the skull backwards over the air-bladder. A careful description of these bones, shown in the adjoining photograph (Fig. 4), would involve me in anatomical technicalities such as would prove anything but edifying, and serve no useful purpose in this essay. Suffice it to say that the first two in this chain (*Claustrum* and *Scaphium*) have apparently been fashioned out of the median spine surmounting the pair of pillars on either side of the spinal cord; the third (*Intercalarium*) has been fashioned out of the neural arch of the second vertebra; while the fourth (*Tripus*) is apparently the modified rib of the third vertebra.

How this singular structure came into being no man, as yet, can say. But it is intimately associated with a no less remarkable modification of the ear-capsule and its relation to the air-bladder. The whole association seems to be connected with the activities of the air-bladder and its responsiveness to pressure. Where, and how, it began we cannot say; but the carp tribe share this most remarkable feature with a host of other fishes, grouped together, in consequence, to form the sub-order *Ostariophysi*, and including forms so unlike as loaches, cat-fishes, the electric eel, and a great host of fishes ranging from Africa to South America, unknown, or almost unknown, save to those who have an expert knowledge of fishes.

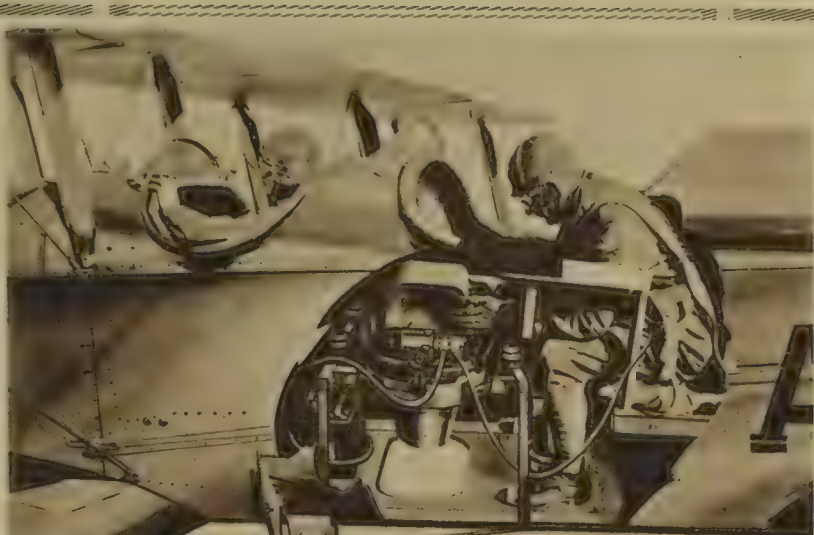


FIG. 4. THE RIGHT HALF OF THE SKULL AND THE ANTERIOR PORTION OF THE BACKBONE OF A CARP: A PHOTOGRAPH SHOWING THE "WEBERIAN OSSICLES."

The "Weberian ossicles" are a chain of small bones formed by transformation of parts of the first four vertebrae, and connecting the air-bladder with the ear. The letters marked on the photograph indicate—(A) *Claustrum* and *scaphium*; (B) *Intercalarium* (black in the photograph); and (C) *Tripus*, seen edgewise.

DESIGNING GOLF-COURSES FROM THE AIR: AN INTERESTING APPLICATION OF AERIAL PHOTOGRAPHY.

OFFICIAL U.S. ARMY AIR CORPS PHOTOGRAPHS. REPRODUCED BY COURTESY
OF "GOLF ILLUSTRATED," NEW YORK.



HOW VERTICAL VIEWS OF A PROJECTED GOLF-COURSE ARE TAKEN, WITH THE CAMERA-LENS POINTING STRAIGHT DOWNWARD: A PHOTOGRAPH BROKEN DIAGRAMMATICALLY TO SHOW THE METHOD AND MECHANISM.

GOLFERS will be interested in the application of air photography to the designing of courses, as here illustrated and described from an article by Mr. George H. Dacy in our well-known American contemporary "Golf Illustrated." The originator was Major R. D. Newman (of the U.S. Army), who has planned and laid out a number of military courses in the States, including the new Army, Navy, and Marine Corps Country Club Course near Washington.

[Continued in Box 2.]

Washington. "The most effective utilisation of the airplane in golf-course design," writes Mr. Dacy, "is possible in a densely covered country of rugged topography. Under traditional methods, fairways and greens on such a contemplated course would be nothing more than imaginary visualisations until considerable clearing and construction had been consummated. From cloudland, the entire links lay-out can be characterised quickly. A general survey is made at an altitude of 3000 ft., while the details are studied in circling flights at an elevation of 1000 ft. . . . Aerial pictures made at 3000 ft. will reproduce on the approximate scale of two miles to one inch. . . . Vertical pictures are made by placing the camera in the bottom of the fuselage so that the lens is exactly parallel to the earth's surface. When the speeding plane is directly above the site to be photographed, the negative is exposed. Vertical pictures lack perspective and

[Continued in Box 3.]



HOW STRIP MOSAICS ARE MADE: SECTIONS MATCHED AND MOUNTED TO FORM A COMPOSITE AIR VIEW—A METHOD APPLIED TO THE DESIGNING OF GOLF-COURSES FROM THE AIR.



A GOLF-COURSE DESIGNED FROM THE SKY: THE ARMY, NAVY, AND MARINE CORPS COUNTRY CLUB COURSE NEAR WASHINGTON (THE SCENE OF HISTORIC INCIDENTS IN THE AMERICAN CIVIL WAR), DESIGNED FROM THE AIR BY MAJOR R. D. NEWMAN.

present what looks like a flat surface. Oblique pictures, made with the camera mounted on the side of the plane, are taken to show the height of trees, hills, and other hazards. A more detailed composite picture of the entire property can be made in the form of strip mosaics which are matched together and mounted as one unit after the negatives are developed. Data on the topography of the site for the future course are also essential. . . . By using accurate information and the aerial pictures of any tract, the planning of a new golf-course is simplified. . . . It only takes about two hours to make an aerial survey of a prospective eighteen-hole golf-course. . . . It is essential that the golf-course architect in charge of the job be experienced in flying. He must accompany the aviator and must dictate exactly where the air pictures be taken, as that location is extremely important. He must also be qualified to study the resultant mosaics as well as the oblique and vertical pictures in order to unravel all their secrets. . . . After the selected course has been laid out, based on photographs made as above, its final filling to the natural contour and scenery will entail much less changing of location and destruction of natural features—so abhorrent to a true lover of Nature—than occur in the construction of the usual very artificial course as finally finished."

BOOKS OF THE DAY.

IN reviewing, as in bridge, one is often in doubt what to lead. Since the Naval Conference brought to London so many eminent persons from abroad, the obvious card (from the hand dealt to me this week) seems to be "CONTINENTAL STATESMEN." By George Glasgow. With ten Portraits (Bles; 10s. 6d.). The author's previous works, it may be useful to remember, include "From Dawes to Locarno" and "MacDonald as Diplomatist." Although in the present volume we meet only one of the foreign statesmen who lately arrived among us, that one is of unusual importance—namely, M. Briand, of whom Mr. Edward Price Bell recently said, in reference to "The Briand-Kellogg Treaty" (his own phrase): "I never like to see it mentioned without the name of that wonderful French genius of understanding and peace."

Mr. Glasgow's timely volume, ranging over most of Europe, portrays many men who, though not present at this particular Conference, may exert from home considerable influence on the trend of such deliberations. "These men and the work they now do," he writes, "may save Europe from war, or may plunge her into war, when some general crisis arises. . . . Most of the leading statesmen who figure in (my) pages I have met personally at conferences and during travel; some of them I have met often; I have discussed European problems with them. . . . The present book attempts to explain the sort of men who to-day wield influence in Europe." Mr. Glasgow gives an agreeable character-sketch of M. Briand—of his genial disposition, and of his felicitous oratory. At the same time, the author is critical of French post-war policy in the abstract and of Sir Austen Chamberlain's acquiescence therein while he was at the Foreign Office.

International conferences, I fear, leave some unthinking people cold. Not so the woman who wrote to M. Briand, after Locarno: "Allow a mother of a family to congratulate you. At last I shall be able to look at my children without apprehension, and to love them with some security." That woman, doubtless, had reason to know what war may bring to family life. If anyone is so unimaginative, apathetic, or misguided as to suppose that conferences do not matter, I recommend that complacent person to read a chapter called "The Two-Hour War" in a book of American origin—"MEN AND MACHINES." By Stuart Chase. Illustrated by W. T. Murch (Cape; 10s. 6d.). With all due allowance for any touch of Transpontine exaggeration, the author's picture of the potentialities of future war from the air is not exactly soothing. Nor is it entirely hypothetical.

Mr. Chase recalls a mimic air raid on London carried out on Aug. 13, 1928, to test the defences. "Every specified objective," he continues, "was bombed: 50,000 lb. of theoretical explosives were dropped through 16,000 feet with the accuracy of gun-fire. Had these 22 tons of bombs been filled with diphenyl chloroarsine, half of the population of London would have been wiped out, 3,750,000 men, women, and children, according to the calculations of the judges. . . . All known methods of defence were helpless before 75 amateur pilots. Not a single attacking plane was downed. Imagine what might be done with 500 planes manned by experienced army pilots."

Comparing the relative vulnerability of various countries to aerial attack, Mr. Chase writes: "The United States and Russia, with their great areas, cannot be obliterated with the same praiseworthy despatch as can the other Great Powers. (England and Japan on their crowded islands obviously will be subject to the most efficient extinction.) But a swarm of planes setting out from Toronto could well finish Buffalo, Rochester, Boston, New York, Philadelphia, Baltimore, Washington, Pittsburgh, Cleveland, Detroit, and Chicago in a reasonably short time. Particularly complete would be the termination of New York. . . . The persons capable of imagining the holocaust in advance are so few and of such slight influence—particularly in war and navy departments—that the world cannot realise what it now faces until it has faced it in a *fait accompli*." No wonder the Air League has suggested that, after the sea affair is settled, we should endeavour to eliminate international rivalry in aerial armaments, and concentrate on civil aviation.

From Mr. Chase's disturbing vision of the future—representing, by the way, only one of his various studies in the influence of machinery on civilisation—I turn now to a personal record of air-fighting in the last war—"THE RED KNIGHT OF GERMANY." Baron von Richthofen,

Germany's Great War Airman. By Floyd Gibbons. With Drawings by Clayton Knight (Cassell; 7s. 6d.). In those days the air at the front was the home of chivalry, and most of the fighting consisted of single combats. The famous German "ace" was killed on the day after his eightieth victory—April 21, 1918. He fell before the Australian lines, and was buried with full military honours, for, as a London paper put it at the time, he was "a brave man, a decent adversary, and a true nobleman." Even in Richthofen's time, air duels had begun to give way to organised flying. "Control of the air, when next disputed," writes his biographer, "will be decided, not by individual aces, but by wings, flights, swarms, flocks, squadrons, fleets, clouds, and avalanches of highly specialised planes that will manœuvre under a central control. Team work will beat individual enterprise in the air, as it does on land and sea."

of all stunt men: either death or insanity. Because they say that 'dead men tell no tales,' before I join that Squadron of Death I'm going to put just a little bit of our history on record. . . . At least no one who reads can say again in watching 'movie stunts,' 'Of course, that's only a fake.'

Hollywood and its productions (including "Wings," "The Big Parade," and "What Price Glory?") are regarded from another angle in "THE AMERICAN ILLUSION." By Collinson Owen (Benn; 10s. 6d.). "Hollywood," we read here, "is a factory on an immense scale for the production of glamour for world-consumption." And again: "An immense power by means of propaganda and suggestion in teaching America to believe mightily in itself, whether in peace or war." But the author adds that "New York regards Hollywood as a joke," and he quotes an American author, Mr. Robert Sherwood, as expressing amazement at the fuss made in England over "canned drama from Southern California" and over the visits of American screen celebrities.

Mr. Owen's book is refreshingly candid as a criticism of American life, but it is very far from being written in an unfriendly spirit. Many Americans, he declares, would welcome criticism, and "are tired of an England which, as regards its comprehension of modern America, rises no higher than the mentality of the average 'movie fan.'" England, he thinks, sees only the magnificent façade of American prosperity, not realising "the astonishing background. . . . And England ought to understand (he continues) because, without such knowledge, she does not know what factors she is dealing with when engaged in, say, a political discussion, whether affecting naval matters or anything else."

Later in the book, discussing American patriotism and national aspirations, Mr. Owen makes a more direct reference to the great problems of late under discussion at St. James's Palace. His remarks must be taken, of course, as one man's personal view. "I am of opinion (he writes) that, behind all that has been said about this thorny question, ever since the days of the Washington Conference, on to the Geneva Three-Power Conference, and since, there lurk simple, even primitive, human impulses which are of more importance in such a discussion between nations than any hard facts, however incontrovertible. Rendered in its simplest form, the Anglo-American naval question comes to this: Britain needs a big Navy, and is not quite sure whether she can afford it. America wants a big Navy, and is quite sure she can afford it." Be that as it may, Mr. Owen's book strikes me as a sincere attempt to promote real understanding. Especially encouraging is his tribute to American enthusiasm for English language and literature.

In conclusion, I should like to draw attention (briefly, as the sands of space are running out) to three other books of special interest when maritime affairs are uppermost in our minds. One, which is notable for fine printing and lavish illustration, is "THE HISTORY OF THE 'WORCESTER.'" The Official Account of the Thames Nautical Training College, H.M.S. Worcester, 1862-1929. By Frederick H. Stafford, Secretary of the College. With Foreword by Lord Inchcape, and thirty-six Collotype Plates (Warne; 7s. 6d.). It contains, incidentally, accounts of air feats by "Old Worcesters" during the war, including that of Flight-Lieut. Tempest, who brought down the Zeppelin at Potter's Bar.

As the Worcester lies off Greenhithe, there is a cognate interest in "THE PEEP SHOW OF THE PORT OF LONDON." By A. G. Linney. Illustrated (Sampson Low; 7s. 6d.). This book itself is surely a show at which every Londoner should have a peep. The author recalls the origin of a well-known definition of the Thames by a pioneer of the Labour Party. In conversation with an American and a Canadian at Westminster one day, Mr. John Burns exclaimed: "Man, your St. Lawrence is just water, and your Mississippi plain mud, but the Thames is liquid history."

My "third" in the trio mentioned is a painstaking compilation, pictured in a style for the most part somewhat antediluvian, under the title "SUPERSTITIONS OF SAILORS." By Dr. Angelo S. Rappoport (Stanley Paul; 15s.). Among these legends, I see, is one relating to the incident told in Hawker's Cornish ballad, "The Silent Tower of Botreaux." Dr. Rappoport introduces the legend by stating that it is believed "in Wales," but I fancy he will find, on referring to the map, that the belief is likely to be still stronger in Cornwall. C. E. B.

To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science.

Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive, also, photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, Inveresk House, 346, Strand, London, W.C.2.

There is one form of peace-time aviation which, for the pilots at least, runs close the thrills of war, and that is stunt-flying for the films. That any sort of film-work in the air has its perils we know from a recent tragedy near Hollywood. But the stunt-flyers are courting danger all the time, as we learn from a book of astonishing revelations on the subject entitled "SQUADRON OF DEATH." Stunting for the Movies. By Dick Grace. Illustrated (Constable; 7s. 6d.). A publisher's note, describing the author as "plane-crasher and dare-devil," states, among other surprising things: "He has crashed over 30 planes intentionally. He broke his neck making 'Wings,' and didn't see a doctor for two days! He has made over 160 changes from speeding plane to express train, to motor-boat, to automobile, to another plane in mid-air."

Mr. Grace, who was in the American Air Force during the war, relates his experiences both then and thereafter in an easy and gossipy style that adds the charm of intimacy to an amazing story. Perhaps even more interesting than the actual stunts (some of them fatal to the performers) is the mentality of those who engage in them. He himself confesses that he cannot bring himself to give it up. "We are gamblers," he writes, "the greatest speculators in the world. . . . Not having been willed money or valuables to gamble with, we do it with our lives." In a similar mood, explaining the motive that led him to write his book, the author says: "I suppose we realise that eventually ours will be the fate of those that preceded us. The way

AT HOME AND ABROAD: PICTORIAL NOTES ON CURRENT TOPICS.



A GERMAN LINER THAT SANK, WITH HER CAPTAIN, AFTER RUNNING AGROUND IN TIERRA DEL FUEGO DURING A HOLIDAY CRUISE: THE "MONTE CERVANTES." The Hamburg-South-America motor-liner "Monte Cervantes" (13,913 tons) recently went aground in the Beagle Channel, Tierra del Fuego, while returning from a holiday cruise to the Magellan Straits. The 1200 passengers and the crew were taken by Argentine naval vessels to Ushuaia, and her sister-ship, "Monte Sarmiento," homeward-bound, was diverted to fetch them. On January 22 the "Monte Cervantes" suddenly turned turtle and sank. Her commander, Captain Dreyer, who had remained on the bridge, went down with her.



WRECKED WITH A CARGO OF PICTURES BY BRITISH ARTISTS WORTH £25,000: THE "MANUKA" HALF-SUBMERGED AMONG NEW ZEALAND ROCKS.

The S.S. "Manuka" (4534 tons) went ashore in a fog, on December 16, at Long Point, near the extreme south of South Island, New Zealand. The passengers (218) and crew (110) were safely landed. Her cargo included many paintings (valued at £25,000) representative of modern British art, for exhibition in New Zealand. The cargo was washed ashore, and it was feared the pictures were all lost. Several were salvaged, including one by Mr. La Thangue, found tacked to a wall in a local hut. Among the missing works were examples of Orpen, Dame Laura Knight, and Russell Flint.



THE WESTMINSTER ABBEY SACRISTY QUESTION: POETS' CORNER, SHOWING THE DOORWAY (BEHIND AND JUST TO RIGHT OF DRYDEN'S MONUMENT) FROM WHICH A SUGGESTED SUBWAY MIGHT RUN TO THE CRYPT.



SHOWING WHERE A PROPOSED SUBWAY FROM POETS' CORNER WOULD ENTER: THE CRYPT OF THE ABBEY CHAPTER HOUSE, SUGGESTED AS A SACRISTY.

The Advisory Committee appointed to consider a site for the proposed Sacristy at Westminster Abbey, in a recently issued report, rejected the "model" site chosen by the Dean and Chapter, and recommended them to reconsider the Poets' Corner site, abandoned as not sufficiently spacious. Failing this, the Committee suggested a scheme combining the Poets' Corner site with the octagonal crypt of the Chapter House, by the construction of an underground passage and stairway to connect them. A Sacristy on this site, it was pointed out, would be practically invisible, and would not interfere with the external architecture of the Abbey.



A TRIUMPH FOR MOTOR-TRANSPORT: THE FIRST RAILWAY LOCOMOTIVE EVER CARRIED INTACT BY ROAD, GOING TO LIVERPOOL ON A SPECIAL "LORRY."

One of fourteen locomotives ordered for the North-Western Railway of India is here seen being conveyed from the Vulcan Works, Earlstown, Lancashire, to the Gladstone Dock at Liverpool for shipment. It is said to be the first time a complete railway locomotive has ever been carried by road. It was taken on a huge machine-transporter, described as the largest in the world, and able to carry 100 tons. This special "lorry" has dual steering—fore and aft—and telephonic communication between the drivers.



SAID TO BE THE ACTUAL CARRIAGE IN WHICH NAPOLEON LEFT THE FIELD OF WATERLOO: A RELIC ON ITS WAY TO AMERICA.

It is alleged, in a note supplied with this photograph, that the vehicle shown in it is "the famous coach in which Napoleon made his flight from the Battle of Waterloo." It is further stated that arrangements had been made to send the carriage to America, with a view to selling it there. "So far," it is added, "attempts to sell it have proved unavailing." The photograph was taken in London.

THE SCOTTISH NATIONAL PARK QUESTION: THE FAVOURED

CAIRNGORM AREA AND TWO OTHER SUGGESTED REGIONS.

THE AREA MOST FAVOURED AT THE MOMENT FOR SETTING ASIDE AS A SCOTTISH NATIONAL PARK: IN THE CAIRNGORMS—THE WESTERN SLOPES OF THE HILLS AT GLEN MOOR, WITH THE FOREST IN THE FOREGROUND AND CAIRN AN LOCHILINN IN THE CENTRE.



IN THE COVETED CAIRNGORMS: AT THE WESTERN END OF THE LARG CHUR PASS CONNECTING DEESIDE AND STRATHSPEY, AT THE POINT AT WHICH THE FOREST-TREE LEVEL FINISHES—MARKING THE LINE ABOVE WHICH THE PROPOSED PARK WOULD BE.



During a meeting of the National Park Committee, held in London the other day, evidence was given by Dr. J. W. Gregory, Emeritus Professor of Geology at Glasgow, and by Mr. A. G. Ogilvie, Secretary of the Royal Scottish Geographical Society, who based their suggestions on the physical features of Scotland. Dr. Gregory, emphasising the value of a National Park in Scotland, as a field of recreation, favoured a scheme in the Cairngorm area which would include the provision of simple accommodation for visitors. Mr. Ogilvie spoke for the Glen Clova—Glen Iala area as an alternative, and added that his Society's idea was that a small section of the National Park area might be set apart for a collection of crofts and water-mills—types of buildings in the Highlands which seemed doomed to disappear. A correspondent, sending us these photographs, points out that the Cairngorm region and the slopes to the west are favoured because a large tract is already under the control of H.M. Forestry Commission, and he remarks, further,



A SECOND AREA FAVOURED FOR SETTING ASIDE AS A PARK: AMONG THE MOUNTAINS OF FORFARSHIRE—GLEN DOLE FROM THE SUMMIT OF THE PASS LEADING FROM GLEN CLOVA TO DEESIDE; A TRACT BOASTING MANY RARE ALPINE FLOWERS WORTHY OF PRESERVATION.

A THIRD AREA FAVOURED FOR SETTING ASIDE AS A PARK: LOWER GLEN AFFRIC, WHOSE CLAIMS HAVE BEEN PRESSED BY A REPRESENTATIVE OF ABERDEEN—SHOWING THE WOODED NATURE OF THE GLEN AND SOME OF ITS MANIFOLD NATURAL ATTRACTIONS.



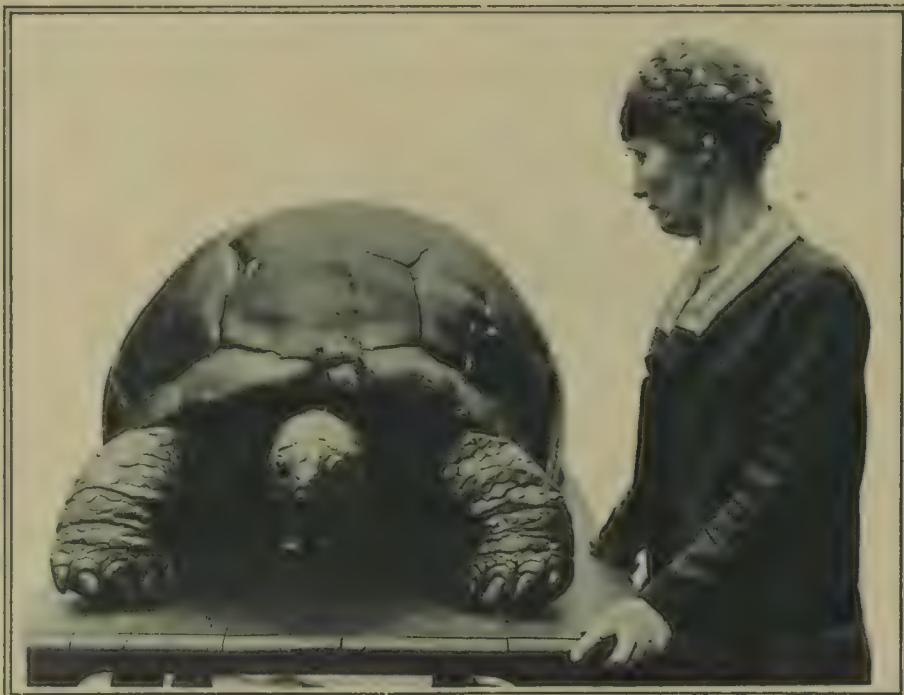
that the proposal is to continue to plant all suitable land with forest; while, where the conditions are unfavourable because of the elevation, or from some other cause, a considerable stretch of land would be usable as a Park which would be accessible to the general public at all times. In the Cairngorms, he continues, the higher parts rise to an elevation of over four thousand feet, and for many months there may be experienced Arctic conditions comparable with those in the Alps. The Glen Clova—Glen Iala (Forfarshire) area is a second suggestion, urged chiefly because of its Alpine flora and other attributes of high lands, and because there are notable facilities for afforestation. At another meeting—the Convention of Royal Burghs, in Edinburgh—Aberdeen's representative pressed for the choice of Glen Affric, which, it will be recalled, was associated with the Grampian Electricity Bill recently defeated, and was pictured in our issue of December 21, 1929. A Nature reserve has also been advocated.

THE ODD SIDE OF NATURAL HISTORY: ITEMS FROM HOME AND ABROAD.



AN ASTONISHING USE FOR OSTRICH EGGS! MAKING SOAP WITH THEM ON A SOUTH AFRICAN FARM.

A reader of this paper, sending the photograph here reproduced, tells us that it was taken on a South African farm while soap-making was in progress: adding: "Ostrich eggs not being worth what they were—from 1903 until 1913 an egg was worth from £5 to £10—they are being used for soap-making, and it can be said that, as a matter of fact, they are excellent for the purpose."



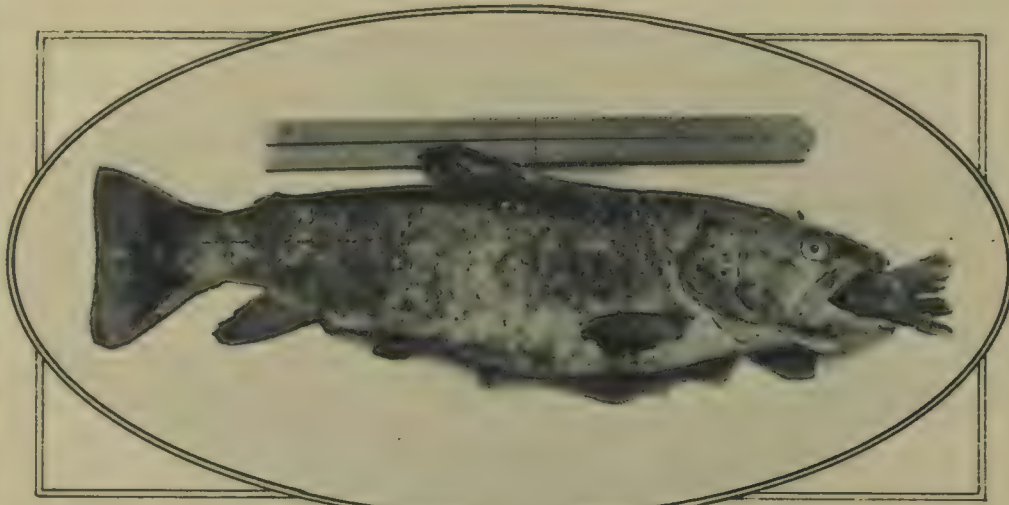
THE LAST GIANT TORTOISE OF MAURITIUS: A MARION'S TORTOISE WHICH WAS USED OCCASIONALLY DURING ITS LIFE-TIME FOR RIDING UPON, AND AS AN IMPENETRABLE TARGET.

This stuffed tortoise has been given to the Natural History Museum, South Kensington, by officers of the Royal Artillery Barracks in Mauritius. It is of the species *Testudo Sumeirei*, or "Marion's Tortoise," and is rarely seen. The animals are thought to have been imported into Mauritius from the Seychelles in 1766. This specimen, which was a pet, was often used as a steed and could support two men with ease. It also acted as an impromptu target, imperturbably receiving bullets on its shell, which was merely dented here and there. It died in 1918, at the age of at least 150 years, and its body was found at the bottom of a well into which, then being totally blind, it had fallen.



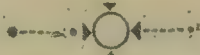
FRIGHTENED BY A MOTOR-CAR: A FINE SABLE ANTELOPE BULL RETREATING AT FULL SPEED IN THE KRUGER NATIONAL PARK.

The Kruger National Park is a vast game reserve of South Africa. The antelope, which was frightened by the motor-car from which the snapshot was taken, raced beside it for three-quarters of a mile, and finally crossed the road in front of it when it was moving at the rate of thirty-five miles an hour.



WITH ITS CATCH STILL IN ITS MOUTH: A "CANNIBAL" TROUT TAKEN RECENTLY FROM THE RIVER GADE.

This trout, which weighed 3½ lbs. and was 1½ feet long, was taken recently in the River Gade, at Water End, Hemel Hempstead. A smaller trout was in its mouth, as shown. These "cannibal" fish kill the smaller trout in considerable numbers.



TWENTY-TWO FEET IN LENGTH AND WITH A WIDTH OF OVER THREE FEET: THE SKIN OF A BIG ANACONDA, WHICH WAS FOUND IN SOUTH AMERICA.

With regard to the first of these two photographs, it should be noted that the skin was found in South America by Mr. C. B. Marshall, and has been acquired by the Zoological Park, New York. —As to the second illustration, we give it, in part, in order that we may point out that, when we said, in our issue of December 28, 1929, that Kladruby horses were appearing at Olympia,



KLADRUBY HORSES—NOW BRED IN THE CZECHO-SLOVAK STATE STUD: OLD LIGHT-GRAY MARES GRAZING AT KLADRUBY.

we were in error. In point of fact, the horses there seen in the circus ring were specimens of the Lipiziana breed, which is distinct from the Kladruby breed. The historic Kladruby horses are peculiar to the Czecho-Slovak State Stud at Kladruby. It is intended to continue the breeding of these "Old Italian" horses there, and a certain number of teams of them may be sold.

A Gem in the Italian Art Exhibition: A Botticelli.

REPRODUCED BY ARRANGEMENT WITH THE "APOLLO" MAGAZINE. (ALL COPYRIGHTS RESERVED.)



"LA DERELITTA."—BY BOTTICELLI (ALESSANDRO FILIPEPI), 1444—1510.

This very interesting example of Botticelli's art, so different in spirit from his more familiar works, and in its bare simplicity almost akin to Greek tragedy, was lent to the Exhibition of Italian Art at Burlington House by Prince Pallavicini, of Rome. The painting is in tempera on wood, and measures 18½ by 16½ inches. It has some affinity with what it is our modern fashion to call a "problem picture." The note in the catalogue explains the details as follows: "The prison-like façade of a Renaissance palace, in the middle of which is a deep arch with a closed door. On a ledge to the left of the arch sits a girl with her face buried in her hands, so that we see nothing but her long dark hair. She is dressed only in a white shift, and her other clothes are thrown down on the steps before her." Among the literary references given is one to Berenson's "Florentine Painters" (included in his recently published volume, "The Italian Painters of the Renaissance," which was reviewed in our last issue). "What is it," asks Mr. Berenson, "that makes Sandro Botticelli so irresistible that nowadays we may have no alternative but to worship or abhor him? The secret is this, that in European painting there has never been an artist so indifferent to representation and so intent upon presentation. Educated in a period of triumphant naturalism, he plunged at first into mere representation with almost self-obliterating earnestness; the pupil of Fra Filippo, he was trained to a love of spiritual genre . . . yet in his best years he left everything, even spiritual significance, behind him, and . . . abandoned himself to the presentation of those qualities alone which in a picture are *directly* life-communicating, and life-enhancing. . . . (He) is the greatest artist of linear design that Europe has ever had."



OUR DOGS: No. 8—KEEPING AN EYE ON "FATHER."

FROM THE PICTURE BY ECIL ALDIN (COPYRIGHTED)

A Fine Example of Eighteenth-Century "Decalomania" from Italy.

BY COURTESY OF THE VICTORIA AND ALBERT MUSEUM.



DECORATED WITH APPLIED COLOURED PRINTS AND PAINTED LANDSCAPES: AN OLD VENETIAN CUPBOARD.

The above illustration represents a very interesting Venetian cupboard which is a fine example of the style of decoration known as "Decalomania," popular in Italy in the first half of the eighteenth century. The cupboard is painted a warm shade of yellow, the two upper panels being decorated in water-colour with landscapes. On the remaining panels are coloured prints representing scenes from the Passion, which are cut out, applied, and varnished. This type of decoration originated about 1725 in Paris, where,

it was said at the time (to quote a contemporary letter): "There are books and engravings which cost up to 100 lire, and women are mad enough to cut up engravings worth 100 lire apiece. If this fashion continues, they will cut up Raphael." The cupboard was presented to the Victoria and Albert Museum by Miss Lily Grundy, daughter of the late Mr. Sydney Grundy, the well-known dramatist, author of "A Pair of Spectacles," the libretto to Sullivan's "Haddon Hall," and many other successful plays.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



FRANCE BEAT IRELAND AT RUGBY FOOTBALL: THE FRENCH FIFTEEN THAT PLAYED AT BELFAST ON JANUARY 25.

France beat Ireland by one goal to nothing. The team was as follows: L. Piquemal, back; L. Samatan, J. Baillellet, P. Gerald, and Tailloutoux, three-quarter backs; L. Serin and C. Magnanou, half-backs; Choy, Duahau, Ambert, A. Camel, jun., R. Majerus, A. Ribere, J. Gallia, and A. Bioussa, forwards.



CARDINAL PACELLI, THE SUCCESSOR TO CARDINAL GASPARRI.

Cardinal Gasparri, the Papal Secretary of State, has resigned, and Cardinal Pacelli, lately Papal Nuncio in Berlin, takes his place in office. Cardinal Gasparri had held the Secretaryship of State since October, 1914.



THE SECOND VISCOUNT ESHER.

(Born, June 30, 1852; died, January 22.) Formerly wielded considerable political influence and took part in War Office and military reforms. Wrote several notable books. Held various high appointments.



MR. A. W. JOHNS, C.B., C.B.E.

Has just taken over the duties of Director of Naval Construction. Began as a shipwright apprentice at Devonport. Won a scholarship to the R.N. Engineering College, 1891.



SIR FRANK WARNER.

(Born, September 13, 1862; died, January 23.) A leader of the silk industry, and the inventor of figured velvets with three heights of pile. Also did a great deal of public work.



CANON CARPENTER, THE NEW MASTER OF THE TEMPLE.

The Rev. Spencer Cecil Carpenter, Vicar of St. Peter, Bolton, and Honorary Canon of Manchester, has been appointed Master of the Temple, in succession to the Rev. W. H. Draper, resigned. He is fifty-two.



THE RESIGNATION OF THE SPANISH DICTATOR: GENERAL PRIMO DE RIVERA (MARQUIS DE ESTELLA) AT HOME.

It was announced on January 28 that General Primo de Rivera, Prime Minister, and Dictator of Spain since 1923, had tendered his resignation to King Alfonso, who had accepted it. Only on January 26 it was announced from Madrid that the General had undertaken to abide by the decision of seventeen Army and Navy officers as to whether he should resign or not.



LADY (MILES) LAMPSON.

Wife of the British Minister to China. Died at Hong Kong on January 23, just after her husband had arrived at her bedside from Shanghai.



LIEUTENANT EIELSON.

The wrecked aeroplane of Lieut. Eielson and Mr. Earl Borland has been found near the mouth of the Anguen River, in Siberia. The pilot and his mechanic were flying from Teller, Alaska, with supplies for the motor-ship, "Nanuk," which was ice-bound off Cape North.



THE RT. HON. HUGH P. MACMILLAN.

Appointed a Lord of Appeal in Ordinary in the place of Viscount Sumner, resigned. Has had a noteworthy practice at the Scottish Bar, at the Parliamentary Bar, and before the Privy Council. Born, February, 1873. Appointed Lord Advocate in 1924 when the Labour Government was in office (on a non-political basis).

EGYPT'S WAR AGAINST TRAFFIC IN DANGEROUS DRUGS:

A REVELATORY ARTICLE. By BEATRIX L. BELLINGHAM.

In view of the meeting of Russell Pasha, Director of the newly-founded Egyptian Central Narcotics Intelligence Bureau, and Commandant of the Cairo City Police, with the League Advisory Committee (at Geneva) on traffic in opium and other dangerous drugs, we are publishing this very revelatory article recently received by us from a correspondent, together with certain photographs.

THE Egyptian Government, with the aid of its Police Force and Frontiers' Administration, is engaged in waging a war whose issue is of such vital importance that one might well describe the campaign as a war to save the land from ruin. In the last few years, it has become evident that the drug habit is spreading among the working-class population of Egypt at a rate which, if not stopped, must have a disastrous effect on the country's future; for the wealth and prosperity of Egypt are mainly based on her vast acres of cultivated land, on her crops of cotton, rice and maize, and it is largely among the fellaheen—the toiling peasant folk, who, incidentally, are among the finest agricultural labourers in the world—that the pernicious practice is claiming its victims. The effect of habitual drug-taking is such that a peasant whose working capacity in normal health averages eleven hours a day throughout the year has that capacity tremendously reduced once he comes under the influence of a deadly narcotic. It can be understood readily that a widespread loss of working capacity throughout the peasantry must of necessity result in a loss of properly cultivated crops.

The moving spirit behind the present activity is Lewa T. W. Russell Pasha, the Director of the Central Narcotics Intelligence Bureau, and the Commandant of the Cairo City Police, and it is largely due to his efforts that so much satisfactory work towards combating the traffic has been achieved in the last four years. To a personal interview with Russell Pasha I am indebted for the information on which I am able to base the following account.

The evil habit of drug-taking, either by sniffing or by intravenous injection, had few victims in Egypt before the War; but during the last few years it has assumed most dangerous proportions. This may be due in part to the fact that Mohammedans, by the ruling of their religion, are debarred from consuming strong drink of any kind; although the strain of living under the conditions of modern civilisation has now reached the same pitch in Egypt as in European countries, the Egyptian cannot fall back on beer or wine when exhausted, as can the working-classes of other nations. It is probable, in fact, that the need for some artificial stimulant has given rise to this drug-taking, the results of which are so infinitely more devastating than a mild indulgence in alcoholic liquor.

As to the trade in drugs, this offers the most terrible temptations to money-seekers, for its profits are colossal. What the financial side of the business amounts to can be judged from the fact that the cost of manufacture is calculated at £10 per kilogramme, and the factory selling-price is from £26 to £28 per kilogramme. Arrived in Egypt, the kilogramme is sold for £60; then again for £85, to be peddled to the consumer at the rate of £300! This is the rate when it is sold pure, but the Egyptian retailers adulterate the drug to an extent which makes the value of the kilogramme £3000 when adulterated 45%, and even as much as £6000 when adulterated 90%, as is sometimes the case, £6 the single gramme being no unusual price. Unfortunately, the weak strength at which it is sold is of no advantage as regards the well-being of the addicts, for, finding the strength to be less, they increase their doses until they obtain the frightful effect of the pure dose.

Tremendous efforts are being made to stamp out the import of hashish, which is brought into Egypt over the desert frontiers, but this drug is not so pernicious and is far less dangerous to the inhabitants than heroin, which of recent years has superseded

the use of cocaine and all drugs of a similar deadly nature. The ghastly manner in which this drug-habit is spreading among a poor and ignorant peasantry—for the addicts among them far outnumber the addicts in the more educated classes—is shown by the statement that on Nov. 30, 1929, the Egyptian State prisons contained 24,192 prisoners, and, of this number, 7130 had been convicted under the Law on Narcotics—5317 for possession and 1813 for trafficking—and the Prisons' Department states that the majority of the traffickers are also addicts. A very careful examination was made by the Acting Governor of one of the Provinces, and he gave it as his opinion that the addicts number between 3½ to 4 per cent. of the population, the average of which means that a

that drug-retailers congregated. The police collected 217 miserable wretches, who were in a state of dirt and poverty beyond all description. On the promise of a few piastres and the assurance that no one would harm them, they were taken to the chief Police Station to be questioned. Eight of the number were found to take heroin by intravenous injections, and their arms were pitted with needle-marks from wrists to shoulders; while the remainder were sniffers.

They were almost all recognised as habitual beggars who haunted the cafés and cinemas at night to beg alms from passers-by. These men admitted that they spent every sou they obtained on buying the drug, and the majority were incapable of work and lived on the scraps picked out of the city's dust-bins. Having arrived at the Police Station at 8 a.m., before noon they were in a pitiable condition, some shrieking and howling for their habitual doses. A little later many of them had reached a comatose state.

They were given a wholesome meal and, when they had eaten it, they were nearly all violently sick, for they were so unaccustomed to food that they were in no condition to retain it. The pathetic part is that those who have not yet reached the state at which they are incapable of coherent thought are desperately anxious to be cured, and Russell Pasha is urging the need for State hospitals for the treatment of these cases only.

The drug habit has even reached some of the womenfolk. In the office of the Cairo Prison's Governor hang a number of photographs showing prisoners in every state of illness and emaciation due to the drug habit. Among them is one of a young woman who stole money from her husband and relatives to get heroin, and, owing to the effect of the drug, so neglected her three children, aged two, four, and six, that they all died. It is interesting to learn that, after serving her sentence, she was discharged cured.

Very often the prisoners sentenced for addiction arrive at the prison in such a condition that they only live a few days. One man died eight hours after admission, and it was found that he had taken forty heroin injections in twenty-four hours! The problem set the Convention at Geneva is how to prevent the drugs from getting into Egypt, for it is obviously impossible to search each boat and passenger to the extent that is necessary; and the solution can only be the passing and enforcing of laws limiting the drug-manufacture of a country to the exact scientific needs of that country. It is estimated that the legitimate scientific and medical requirement of one European country of fifty-three million inhabitants is fifty kilogrammes of heroin per annum.

The drug-manufacturers sell the heroin, disguised by various names, to accredited agents, who, by means of the most carefully worked-out system of smuggling, get it down to the ports and on to steamers for shipment to the East. The heroin is skill-

fully hidden in many different ways; one gang of purveyors using ordinary-looking travelling-trunks made with false partitions which, when removed, showed bags of heroin concealed in special receptacles. In another instance drugs were imported into Egypt in cases of butter, the tins of butter being made with a lining that allowed space for the drug to be packed behind it; while even sacks of prunes have been found with the stones removed and drugs put in their places.

Considering how ghastly are the results of the drug traffic, and how terribly it is increasing in Egypt, it is not surprising that the Egyptian Government is seeking the aid of the League of Nations to stamp it out, for it is felt that the European nations who have the position put before them cannot, in common humanity, fail to do all in their power to assist in this struggle against the wicked individuals who are making vast personal profits out of the sufferings of the hard-working peasantry of a friendly nation.



WAGING WAR FOR EGYPT AGAINST THE TERRIBLE ILLICIT TRAFFIC IN DRUGS: RUSSELL PASHA, COMMANDANT OF THE CAIRO CITY POLICE AND DIRECTOR OF THE EGYPTIAN CENTRAL NARCOTICS INTELLIGENCE BUREAU.

Mr. Thomas Wentworth Russell, C.M.G., O.B.E., became Commandant of the Cairo City Police in 1918. He was born in 1879; and he entered the Egyptian Civil Service, as an Inspector, Ministry of the Interior, in 1902. In 1911 he was appointed Assistant Commandant of Police, Alexandria. He was educated at Cheam, at Haileybury, and at Trinity College, Cambridge.

total of 530,000 persons in a population of fourteen millions are victims of the drug habit! Is it surprising that the Egyptian Government is determined to leave no stone unturned to stamp out this dreadful scourge?

Though the greater proportion of the drug-addicts take heroin by sniffing, there are a certain number who indulge in injections, and, as can be imagined, when these injections are given by those as ignorant as the takers, the results are septic sores and abscesses of the most horrible nature. The needles are never sterilised, and it was found, in one instance, that a number of the deaths from malignant malaria that had occurred among the addicts in a certain quarter of Cairo were due to the fact that the same needle had been used for a malaria-carrier, so that the malarial germ had been injected at the same time as the heroin.

A tragic scene was enacted in Cairo a few days ago. The Commandant of the City Police sent his officers to comb through the slum district of one of the poorest parts of the city, where it was known

A DEATH-DEALING TRAFFIC: HORRORS OF THE DRUG HABIT IN EGYPT.



ONE METHOD ADOPTED FOR SMUGGLING PERNICIOUS DRUGS INTO EGYPT: A TRUNK OF INNOCENT APPEARANCE, AS OPENED FOR INSPECTION BY THE CUSTOMS.



THE SAME TRUNK WITH FITTINGS REMOVED—SHOWING (AT THE BACK) THE CARDBOARD BEHIND WHICH THE BAGS OF SMUGGLED HEROIN WERE CONCEALED.



THE SAME TRUNK WITH FITTINGS AND CARDBOARD PARTITIONS REMOVED; SHOWING THE BAGS OF HEROIN WHICH WERE IN CONCEALMENT, AND WOULD HAVE BEEN SOLD POSSIBLY FOR £3000 A KILOGRAMME.



A PROOF OF THE EVIL EFFECTS OF THE DRUG HABIT: AN EMACIATED ADDICT (LEFT), COMPARED WITH A FINE SPECIMEN OF EGYPTIAN MANHOOD.



SHOWING A LEG COVERED WITH SEPTIC SORES DUE TO THE IGNORANT INJECTION OF DRUGS, PROBABLY WITH AN INFECTED NEEDLE: AN ADDICT TYPICAL OF MANY.



COVERING HIS SEPTIC ARM WITH PAPER: A DRUG ADDICT WHO INDULGED IN INJECTIONS.



A PROOF OF THE PREVALENCE OF THE DRUG HABIT IN EGYPT, AN EVIL THE GOVERNMENT ARE FIGHTING BY EVERY MEANS IN THEIR POWER: 217 ADDICTS "ROUNDED UP" BY THE POLICE IN ONE MORNING FROM ONE OF THE POOREST SLUMS IN CAIRO.

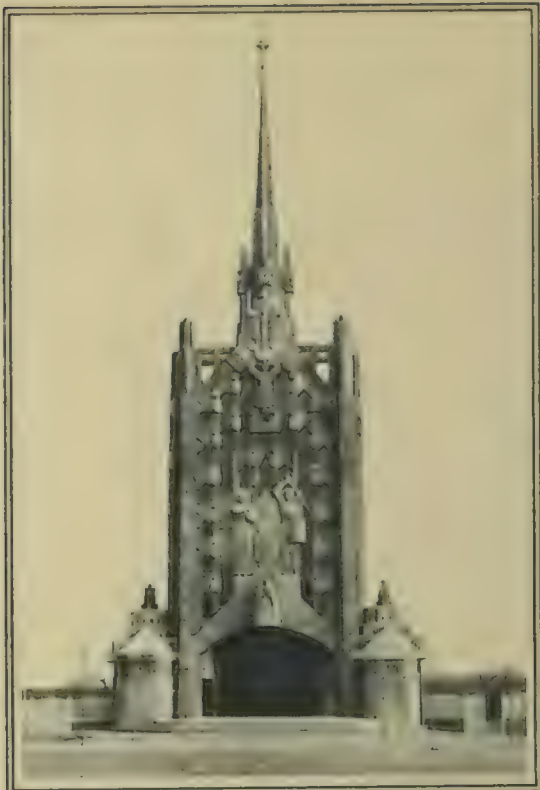


OF A CLASS MUCH HARMED BY THE HABIT: AN EGYPTIAN WORKER AND HIS WIFE, BOTH OF THEM VICTIMS OF HEROIN—"SNIFFING," ONE OF THE WAYS IN WHICH THE DRUG IS TAKEN.

At Geneva, on January 27, the League Advisory Committee on the traffic in opium and other dangerous drugs met Russell Pasha, who had made a special journey to report on the work of the Egyptian Central Narcotics Intelligence Bureau under his direction, and appealed to the Governments of Central Europe to take strong action with a view to preventing any further harm coming to the Egyptian population from the consumption of narcotics made in their States and smuggled abroad to swell the fortunes of a few fiendishly greedy individuals.

Drug taking in Egypt has increased very much since the war, and Russell Pasha discussed its evil growth from the pre-war vice of hasheesh-consumption, which was relatively harmless, to cocaine-taking, and so on to the consumption of heroin, with, he pointed out, half-a-million addicts in a population of fourteen millions. He added that in four years the retail prices of these drugs had risen from £75 to £3000 a kilogramme. He appealed more particularly to Switzerland and to France, and received the assurance of all possible assistance.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



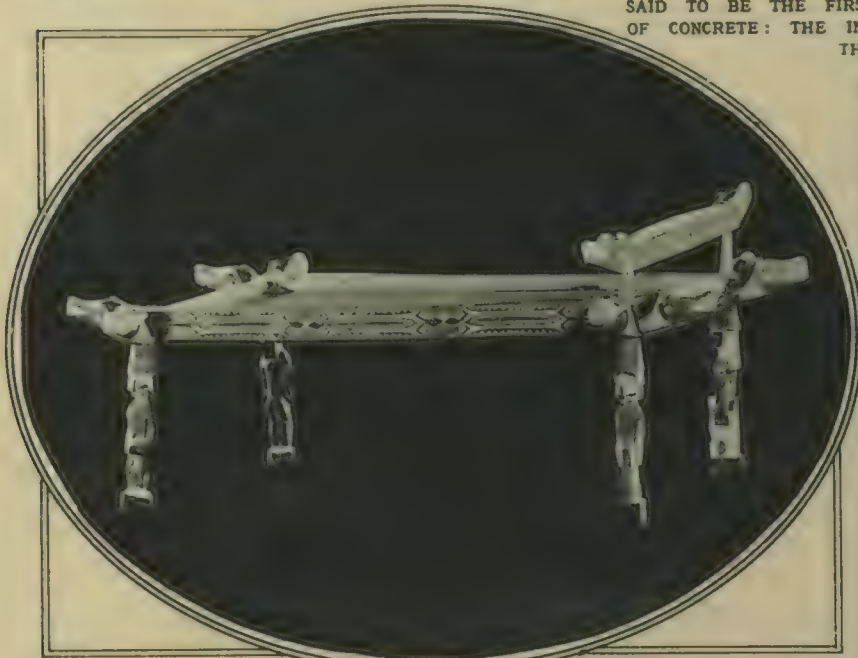
A FRENCH "REVOLUTION" IN ARCHITECTURE:
THE NEW CONCRETE CHURCH AT ELISABETHVILLE.
Ecclesiastical architecture, as well as that of public and commercial buildings, has undergone something of a "revolution" since the war, especially on the Continent. A note with these photographs states: "The first church entirely built of concrete
(Continued opposite.)



**SAID TO BE THE FIRST CHURCH BUILT ENTIRELY
OF CONCRETE: THE INTERIOR OF THE BUILDING—
THE MAIN ALTAR AND CHOIR.**



**SHOWING THE EXTENSIVE WINDOWS: ANOTHER VIEW
OF THE CONCRETE CHURCH AT ELISABETHVILLE.**
has just been completed at Elisabethville, near Paris. In style it is a genuine reproduction of 13th-century Gothic, and several Gothic chapels of the same design, 700 or 800 years old, stand in French towns, such as the Saints Chapelle in Paris." This concrete church is about 127 ft. long, 55 ft. wide, and 30 ft. high.



**A SOUTH SEA ISLANDER'S BED WITH A "TUTANKHAMEN" TOUCH: AN INTERESTING
SPECIMEN OF FURNITURE MADE BY A TRIBE CALLED THE MANOS.**

This photograph shows (to quote a note sent with it from New York) "a type of bed made and used by the South Sea Islanders of the Pacific, and acquired by the American Museum of Natural History. It is made of wood; the cross-piece is the pillow, and is used without a covering. The makers, a tribe called the Manos, inhabitants of an island near Australia, sleep always on their backs. The bed is so constructed as to make it difficult to sleep otherwise."



A PARISIAN PARALLEL TO A NEW ROAD-TRAFFIC DEVICE INTRODUCED IN LONDON:
A TURN-TABLE FOR MOTOR-CARS IN A PARIS STREET.

In our issue of January 11 we illustrated a turn-table for motor-cars, alleged to be the first of its kind, under construction in the roadway of St. Helen's Place, Bishopsgate, in the City of London. St. Helen's Place being a *cul-de-sac*, the new device will be particularly useful in enabling cars to be turned round without trouble. As the above photograph shows, a similar turn-table has been constructed on a narrow roadway in Paris, and a car is seen in position upon it.



**TO "RE-DISCOVER" AMERICA BY REPEATING THE FIRST
HISTORIC VOYAGE OF COLUMBUS: A REPLICA OF HIS
"SANTA MARIA," AT SEVILLE.**

This replica of the caravel "Santa Maria," in which Columbus sailed from Palos, Spain, on August 3, 1492, on his first great voyage to the West, was made last year for the Ibero-American Exhibition at Seville. It was arranged that this year the new "Santa Maria" should repeat the voyage, carrying a stone from the Palos quarries to form the base of a Columbus monument in San Domingo.



**A SOUVENIR OF THE JAPANESE EMPEROR'S CHILD-
HOOD: A WOODEN HORSE OF THE TRADITIONAL
TYPE ALSO USED AS TOYS BY HIS PREDECESSORS.**

We reproduce above two of the first photographs released for publication by the Imperial Household Department in Tokyo showing the toys with which the present Emperor of Japan used to play when he was a little boy. The wooden horse seen in the left-hand illustration, it is explained in a note on the photograph, is made after the manner of those used as playthings by previous Emperors during their childhood, for many centuries past. The equestrian doll shown in the right-hand photograph, it is stated, is "symbolic of the Year of the Horse (1930)." The Emperor Hirohito, it may be recalled, was born at Tokyo on April 29, 1901, and succeeded his father, Yasuhito, on December 25, 1926.



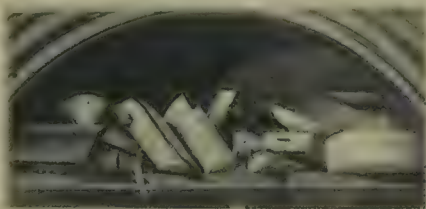
**ONE OF THE TOYS WITH WHICH THE PRESENT EMPEROR
OF JAPAN ONCE PLAYED WHEN HE WAS A LITTLE BOY:
AN EQUESTRIAN DOLL.**

The Emperor Hirohito, it may be recalled, was born at Tokyo on April 29, 1901, and succeeded his father, Yasuhito, on December 25, 1926.

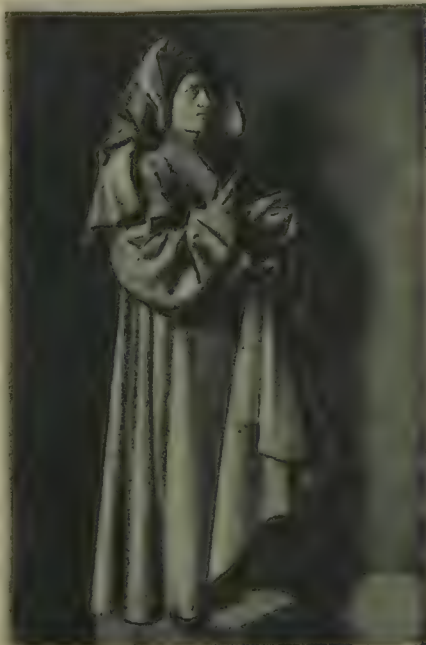
A 15TH-CENTURY TRIPTYCH REASSEMBLED FROM FOUR DIFFERENT SOURCES.



NOW ON VIEW IN THE LOUVRE, TEMPORARILY UNITED WITH ITS DETACHED SIDE PANELS PRESERVED ELSEWHERE: THE "ANNUNCIATION" FROM THE CHURCH OF THE MADELEINE AT AIX-EN-PROVENCE—ONE OF THE MOST IMPORTANT FRENCH "PRIMITIVES."



THE UPPER PART OF THE LEFT PANEL: A LUNETTE, LENT TO THE LOUVRE BY THE RIJKSMUSEUM AT AMSTERDAM.



THE LOWER PART OF THE LEFT PANEL: A FIGURE OF ISAIAH IN A GREEN MANTLE, LENT BY SIR HERBERT COOK.

AN interesting reassemblage of the long-separated parts of a famous work of art was effected recently at the Louvre, in Paris, where a few weeks ago there was placed on exhibition, for several months, the temporarily reconstructed triptych of the Annunciation, the central panel of which still belongs to the Church of the Madeleine, at Aix-en-Provence, for which the triptych was originally painted. It is one of the most important works of the French Primitive School. The right-hand panel, representing Jeremiah, was bought six years ago by the National Museum in Brussels. The left-hand panel had been at some time divided into two parts. The lower part, representing Isaiah, is now owned by Sir Herbert Cook, while the upper section belongs to the Rijksmuseum at Amsterdam, but has been on loan in the Louvre for the last three years. A French writer says: "At the Exhibition of French Primitives at the Marsan Pavilion in 1904, the panel of the Annunciation excited the greatest interest. The artist was unknown, and many hypotheses have since been put forward. The conclusion was that the panel had been painted at Aix at the time of King René towards the middle of the fifteenth century, doubtless for the Rocheouarts, whose arms appear on one of the windows." Referring to the Louvre Exhibition, the writer continues: "This co-operation of picture galleries and private owners had already enabled one to see the Van Eyck triptych of 'The Lamb of God.' The same thing has now happened for this work, attributed at various times to Flanders, Holland, Germany, Spain, and Switzerland, but, seen in its entirety, proclaiming itself more than ever as French. Can we now settle the artist's name, and clear up the mystery that enshrouds one of the great forerunners of French Art?"



THE RIGHT-HAND PANEL OF THE TRIPTYCH A FIGURE OF JEREMIAH IN A SCARLET CLOAK, LENT BY THE NATIONAL MUSEUM AT BRUSSELS.

THE EPHEBUS OF SELINUS :

A REMARKABLE GREEK
BRONZE OF THE 5TH CENTURY
B.C., AS RECONSTRUCTED
FROM THE FRAGMENTARY
REMAINS.

PHOTOGRAPHS, BY THE ITALIAN INSTITUTE
OF ART AND ARCHAEOLOGY, SUPPLIED BY
PROF. FEDERICO HALBHERR, BY SPECIAL
PERMISSION OF SENATOR CORRADO RICCI.



THE HEAD OF THE EPHEBUS—A WORK NOW ASSIGNED
TO THE INDIGENOUS ART OF SELINUS, ALTHOUGH SHOWING
UNDENIABLE ATTIC INFLUENCE.



THE HEAD OF THE EPHEBUS—A PHOTOGRAPH TO EMPHA-
SISE THE VERY ARCHAIC TREATMENT OF THE HAIR IN THIS
BRONZE OF THE FIFTH CENTURY B.C.

SENDING us the particu-
larly interesting photo-
graphs reproduced on this
page, Professor Federico
Halbherr writes: "Thanks to
the great courtesy of Senator
Corrado Ricci, President of
the Italian Institute of
Archæology and Fine Arts
in Rome, it is possible to
print here illustrations of
that archaic bronze statue,
the *ephebus* of Selinus (the
ancient Greek colony in
Sicily) as it is after the
final reconstruction carried
out last year in the Syra-
cuse Museum; work done
under the ægis of Dr. Pirro
Marconi, the Royal In-
spector of Antiquities, who
had the co-operation of
that distinguished Sicilian
artist, Giuseppe D'Amico.

The sculpture was found several years ago, badly knocked about and, generally, in a very fragmentary state: the head had become detached from the torso; the left leg had been cut away; and the rest of the body had been broken into small pieces. So extensive was the damage, indeed, that, at the time, it was impossible to judge date or style. It was necessary to devote almost a year's labour to restoration. This, as is evident, was so successful that, save for the toes of the right foot and the four fingers of the right hand, the figure as it now appears might well be deemed to have just left the foundry. It may be considered to be the chief of the archaic Greek bronzes which have been discovered in Sicily. It is rather more than half life-size. When its remains were first brought to light, certain archæologists assigned it to the school of the East-Peloponnesian masters, while others dubbed it Dorian-Attic, and ascribed it to the beginning of the fifth century B.C. Now that it is possible to consider the figure as a whole, we may accept the view of Professor Rizzo and Dr. Marconi, who attribute it to that provincial Selinusian art to which belong the metopes of the Temple of Hera. The Attic influence is undeniable, but character and style are clearly indigenous, as will be recognised if the statue is compared with the numerous terra-cotta heads and figurines found in the same area, and illustrated and described in "The Illustrated London News" in February 1925. The hair of the *ephebus* is treated, it will be noticed, in a very archaic manner, and forms a crown of isolated shell-shaped bunches around the head; but the workmanship and the 'life' of the figure yield evidence of an art and a technique more highly developed. The eyes, with their enamel inlay, add remarkably to the sense of reality and seem to make the statue a 'speaking likeness.' Taking every consideration into account, Dr. Pirro Marconi is inclined to date the statue definitely as having been made in the second quarter of the fifth century B.C."



THE EPHEBUS AS RECONSTRUCTED FROM THE FRAG-
MENTARY REMAINS: THE BRONZE PRACTICALLY COMPLETE
A FIGURE RATHER OVER HALF LIFE-SIZE.



SHOWING THAT THE RIGHT TOES AND THE FOUR FINGERS
OF THE RIGHT HAND ARE MISSING: THE EPHEBUS OF
SELINUS, CHIEF OF THE ARCHAIC BRONZES FOUND IN SICILY.

40,000 Families already own this new easy means of HOME EDUCATION

Completely New ENCYCLOPÆDIA BRITANNICA

AN AMAZING SUCCESS. That is the only way to describe the reception of this *new* 14th edition of the Encyclopædia Britannica.

Fresh from the presses, this newest, greatest Britannica has won immediate and enthusiastic acceptance everywhere.

Already it is in 40,000 homes all over the world. Already it has given thousands of men, women and children a new enthusiasm for learning, wider interests, new ambition.



**FOR YOUNG and
OLD ALIKE**

Children love to browse through these fascinating volumes. The new Britannica assists with school work, brings out unsuspected talents, helps children to "find themselves."

FREE WITH EACH SET—the Mahogany Bookcase-table shown above.

THE INDUSTRIAL CRISIS AND THE NEW BRITANNICA

British Industry requires men with an intimate knowledge and understanding of the most advanced and productive methods of modern manufacture—of the sources of raw materials—of new outlets for our goods.

The *new* Britannica puts all the facts and information at your finger tips. Take, for example, the Cotton industry: the *new* Britannica gives a complete survey extending to 55,000 words written by men who are experts on this subject.

COTTON INDUSTRY (55,000 words.)

Raw Cotton (17,750 words)
*written by John Aiton Todd, M.A., B.L.
John Jewkes, M.Comm.*

Cotton Manufacture (15,200 words)
*written by Frank Nasmith, F.T.I.
John Jewkes, M.Comm.
H. Nisbet, F.T.I.
Edward Allen, M.A.*

Cotton Trade (10,200 words)
*written by James Winterbottom, M.Sc.Tech.
H. Glyn Hughes, B.Com.
Thomas Ashurst
E. Raymond Street*

World-War Reactions (4,800 words)
written by John Jewkes, M.Comm.

Cotton Machinery (7,100 words)
*written by W. E. Morton, M.Sc.Tech.
W. A. Hanton, M.Sc.Tech.
F. Scholefield, M.Sc.*

WHAT BRITANNICA OWNERS SAY

"... a triumphant production"
"the best value I have ever had in all
my life"
"... the world's most wonderful books"
"... thank you for such a great work"

And now you can buy it—have it delivered to you immediately—at an amazingly low price.

"Home Education" Includes the Entire Family

No success has ever been more deserved. Published at a cost of £500,000, made new from cover to cover, the *new* Britannica is utterly unlike any other encyclopædia you have ever known. It is built on an entirely new plan. Designed specifically for the needs of to-day—yet of tomorrow, too.

This amazing book actually brings into the family circle a powerful new influence for education. It brings knowledge, the desire for truth. With the *new* Britannica in your home, every new day brings new discovery. And so the whole family benefits through this new kind of home education. Children, especially, make rapid progress when the *new* Britannica is at hand. It helps them in their school work, answers myriad questions, teaches them to rely on themselves.

A Complete Library with 15,000 Illustrations

Here is the Britannica you have been waiting for. A modernised, *humanised* Britannica. More interesting—with articles by 3,500 world authorities. More colourful—with 15,000 new illustrations from all parts of the world. More practical than ever before—with every word attuned to the needs of this modern age.

If you prefer to see the books, call at our Showrooms, Imperial House, 80-86 Regent Street, London, W.1.

(It is important to note that we do not employ canvassers.)

**POST THIS
COUPON
TO-DAY**



This *new* Britannica is a complete library in itself. In text matter alone it is the equivalent of 500 ordinary books. It is a real wonder book, a magic casement through which you can view the whole world.

SPECIAL OFFER

New Low Price—Only £1 Down

Yet the *new* Britannica is not expensive. No previous encyclopædia ever gave so much for so little money. It costs less than any other completely *new* Britannica published in the last 60 years. Mass production has brought this invaluable book within reach of every family. Now you can own it—at a new low price.

Get the *new* Britannica now—while the present offer lasts. Take advantage of our easy payment plan. A deposit of only £1 brings you without delay a complete set, with the beautiful bookcase-table which is presented **FREE** with each set. Before you forget—fill in the coupon below.

FREE Illustrated Booklet

Cut out this coupon now. It brings you without obligation on your part, your Free illustrated booklet containing maps, colour plates and photographic reproductions from the *NEW* Britannica—also full details about the price and the attractive bookcase-table now presented **FREE** with every set. Just fill in the coupon and post to-day.

ENCYCLOPÆDIA BRITANNICA CO., LTD.
IMPERIAL HOUSE, 80-86, REGENT STREET, LONDON, W.1.

Please send me by return of post, without any obligation on my part, your 56-page illustrated booklet describing the *new* Fourteenth Edition of the Britannica together with full information concerning bindings, low price offer and easy terms of payment.

Name.....

Address.....

3 I.L.N. 1a



THE tulip was introduced to Europe by the Turks in the middle of the sixteenth century. This statement may seem an odd commencement to an

are to be seen in Turkish carpets—that is, hyacinths, pinks, and, above all, tulips—which sufficiently explains why this note commenced as it did. In both these examples (which are, by the way, to be considered as interesting and rare rather than typical) the tulips are an important part of the design. The figure in Fig. 2—in an olive-green dress—is unusually well drawn.

A PAGE FOR COLLECTORS: "RHODIAN" AND PERSIAN POTTERY.

By FRANK DAVIS.

as Baghdad, and it is not fanciful to see in the pottery that has survived something of the colourful life that once filled its narrow streets. It is not possible on this page to reproduce the beautiful colours of this ware, but the illustrations will be sufficient to show the main characteristics of this and other types of Persian pottery as far as design and form are concerned.

As has already been noticed, red is a distinguishing feature of Rhodian, or, rather, Turkish, pottery; while the Persian ware obtains its effect from less vivid tones. Thus, to take the four illustrations below, Fig. 4, from Rhages, has a cream ground, with turquoise and gold dominating above it. The delicate bowl in Fig. 5, of the same period, has also a cream ground, with a design of gold and lavender outlined in red. Fig. 6—its place of manufacture is an open question—has a most effective conventional flower-design over its whole surface in dark-blue and black, with, on the outside, dark-blue and black stripes running from the rim to the centre.

No doubt the distinctively Persian, or, at any rate, Eastern Mediterranean, type of bottle with a long neck is familiar to everyone. Fig. 3 is a good, if elaborate, example, decorated in black-and-blue panels on a greyish ground, with the spout forming a bird's head with a comb. Rhages pottery, on the whole, is painted in a splendidly broad style, and is consequently much sought after. Even as long ago as 1910, the bottom of a bowl painted with a horseman would fetch in Paris somewhere between 300 and 500 francs. For some odd reason the English market has never given adequate attention to this splendidly decorative ware, in spite of our long preoccupation politically with Persia and the Near East.

One result of the war has been, however, to make the exportation of every sort of pottery from French Syria considerably easier than in the old days; while French governmental benevolence towards archaeological excavation needs no comment. In fact, Paris dealers have been heard to complain that they have too much recently-excavated Persian and Syrian pottery on their hands. It would, therefore, seem rather a good moment for the collector to turn his attention in this direction.

It is impossible to write of Persian pottery, in however cursory an article, without at least mentioning the beautiful tiles with which walls were lined. In the thirteenth century these tiles were mostly flat, but later they were moulded in relief. Both colour and design leave nothing to be desired, and the variety of their decoration rivals that of Persian carpets. Flowers and plants, hares, camels, antelopes, are favourite subjects, together with a fantastic bird, half-pheasant, half-phoenix, which must surely denote considerable Chinese influence. The normal shapes are two—first, an eight-pointed star; and secondly, a cross-shaped tile made to fill up the intervals when four-star tiles were laid together. It is perhaps superfluous to add that such tiles are rare.



FIG. 1. PAINTED WITH TULIPS (A FLOWER INTRODUCED TO EUROPE BY THE TURKS IN THE SIXTEENTH CENTURY) AND CARNATIONS, IN BLUE-AND-WHITE ON A BRICK-RED GROUND: A SMALL PLATE OF SIXTEENTH-CENTURY "RHODIAN" (REALLY TURKISH) POTTERY. (DIAMETER, 8 IN.)



FIG. 2. A WARE FORMERLY BELIEVED TO BE THE WORK OF PERSIAN POTTERS CAPTURED BY THE KNIGHTS OF RHODES, BUT NOW PROVED TO BE TURKISH: A RARE EXAMPLE OF "RHODIAN" POTTERY, WITH A FIGURE IN OLIVE-GREEN AMONG FLOWERS, INCLUDING TULIPS.

Figs. 1 and 2 by Courtesy of A. Spero and Kerin, Ltd.

article on pottery, but I have written it down at the top of the page, first because it is one of the very few authenticated facts which have a bearing upon the subject, and secondly because, as will presently appear, it does supply one link in the chain or evidence that finally put an end to an ingenious theory. The history of all the beautiful wares produced during the Middle Ages in the Near and Middle East is exceedingly obscure, and is likely to remain a matter of inspired guess-work rather than of exact science until thorough excavation has produced a far greater mass of material than is available to-day.

The problem is rendered far more complicated by the habit of mediæval man of travelling long distances and establishing himself and his craft far from his own country. Thus, for example, no one can say how many Persian potters found their way to Damascus, to Egypt, and further west as far as Italy; nor again, without additional evidence, can one argue from the discovery of individual pieces in a certain place that there was a particular pottery in the near neighbourhood, simply because such objects would quite naturally reach the ends of the known world in the ordinary course of trade. Thus for many years certain types of finely decorated pottery found in Sicily were known as Siculo-Arabic ware, until excavations at Rakka, between Aleppo and Baghdad, revealed large numbers of identical—or, rather, similar—fragments, with the result that this family is now definitely catalogued as Syrian or Mesopotamian.

Consider now Figs. 1 and 2 on this page. These are examples of pottery that have long been known to collectors as Rhodian. The name still remains, but the reason for it no longer exists. The ware, apart from its obvious beauty of design, is remarkable for a preponderance of red colouring—far more than in Persian pottery—and it was long held that it was the work of Persian potters taken prisoner by the French Knights of St. John of Jerusalem at Rhodes in the fourteenth century. Later research has proved that this theory is fantastic, and was put forward merely to explain away a difficulty.

To cut a long story short, Rhodian ware was at its best between about 1520 to 1565, and kept a high standard of achievement throughout the seventeenth century. The scrolled stems and arabesques which are so decorative a feature of the type are, it is true, Persian in origin, but the flowers that occur most frequently are just those which



FIG. 3. WITH THE SPOUT FORMING A BIRD'S HEAD AND "COMB": A THIRTEENTH-CENTURY JUG FROM RHAGES—A GOOD EXAMPLE OF PERSIAN POTTERY DECORATED IN BLACK AND BLUE PANELS ON A GREYISH GROUND.

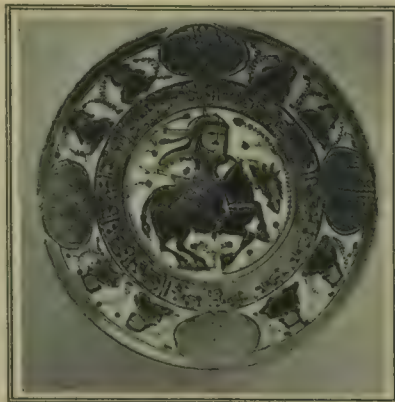


FIG. 4. MADE IN A CITY AFTERWARDS DESTROYED BY GENGHIZ KHAN IN 1220 A.D.: AN EXAMPLE OF PERSIAN POTTERY FROM RHAGES—A HORSEMAN ON A CREAM-COLOURED GROUND WITH TURQUOISE AND GOLD ABOVE. (EARLY THIRTEENTH CENTURY.)



FIG. 5. A THIRTEENTH-CENTURY PERSIAN BOWL FROM RHAGES: A DELICATE DESIGN OF GOLD AND LAVENDER OUTLINED IN RED ON A CREAM-COLOURED GROUND.



FIG. 6. AN EFFECTIVE FLOWER DESIGN IN DARK-BLUE AND BLACK, WITH CREAM GLAZE: A SPECIMEN OF THIRTEENTH-CENTURY PERSIAN POTTERY (LOCALITY UNDETERMINED).

Figs. 3 to 6 by Courtesy of Messrs. Spink and Son, Ltd.



A Confident Invitation

The "New Tailoring" extends its most confident invitation to the man who is a connoisseur.

Let such a man come prepared to criticise without compunction what the "New Tailoring" has to offer him.

Let his own exacting standards be the criterion by which he assesses the value, quality, style and fit of

"New Tailoring" dress clothes. Let him compare the speed and certainty of choosing clothes instead of cloth, with the delay and possible disappointment of the older methods.

Finally, let him be pleasantly aware while doing all this, that, until he signifies unreserved approval, the question of purchase will not arise.

Dress Coat -	-	7 gns.	Waistcoat -	-	30/-
Dinner Jacket	4½ & 6 gns.		Trousers -	-	45/-

Any garment can be purchased separately and matched at any future time.

AUSTIN REED'S
or REGENT STREET

Ten "New Tailoring" Centres:

WEST END: 103-113 Regent Street 24 Coventry Street CITY: 13 Fenchurch Street

Glasgow, Birmingham, Liverpool, Manchester, Sheffield, Leeds and Bristol

THE "NEW TAILORING"—*the fit is assured when you choose clothes instead of cloth*

GLOVES OF YESTERDAY: FINE AND HISTORIC SPECIMENS.



PROOF THAT GLOVES WERE WORN THREE THOUSAND YEARS AGO. TUTANKHAMEN'S GLOVE, OF TAPESTRY WOVEN LINEN, WITH A BRILLIANT SCALE PATTERN. (From the Glove Found by Mr. Howard Carter.)



QUEEN ANNE'S GLOVE: ONE OF A PAIR LEFT BY HER AT CHRIST CHURCH, OXFORD, ON AUGUST 17th, 1702. THESE ARE OF BUFF LEATHER, ORNAMENTED WITH GOLD AND CRIMSON EMBROIDERY AND GLASS BEADS. (In the Collection of the Ashmolean Museum.)



A GLOVE WORN BY MARY, QUEEN OF SCOTS. IT IS OF LIGHT BUFF COLOURED LEATHER, WITH EMBROIDERY OF SILVER WIRE GIMP AND COLOURED SILK, AND IS LINED WITH CRIMSON SATIN. (In the Collection of the Saffron Walden Museum.)



A CHAIN MAIL AND PLATE GLOVE (14th CENT.). ORIGINALLY THE GLOVE WAS COVERED WITH LEATHER. STEEL PLATES, RIVETTED TO THE LEATHER, PROTECTED THE FOREARM. (In the Castle Museum, Norwich.)



GLOVES OF KING HENRY VI. THE KING WAS CONCEALED, AFTER THE BATTLE OF HEXHAM, AT HOLTON HALL, YORKSHIRE, AND THESE GLOVES WERE GIVEN BY HIM TO SIR RALPH PUDSEY. THEY ARE OF BROWN LEATHER, LINED WITH DEER-SKIN. (In the Collection of the Free Public Museums, Liverpool.)



HENRY VIII. OR JAMES I.? THIS GLOVE, OF LEATHER, IS ONE OF A PAIR EMBROIDERED WITH COLOURED SILKS, SILVER-GILT THREAD, AND SEED PEARLS, AND FRINGED WITH GOLD AND SILVER LACE. THEY WERE SUPPOSED TO BE THE GLOVES GIVEN BY KING HENRY VIII. TO SIR ANTHONY DENNY, KT., BUT THE STYLE OF THE DECORATIONS, AND ALTERNATION OF CROWNED THISTLES WITH ROSES, SUGGESTS THAT THEY BELONG TO THE PERIOD OF KING JAMES I.

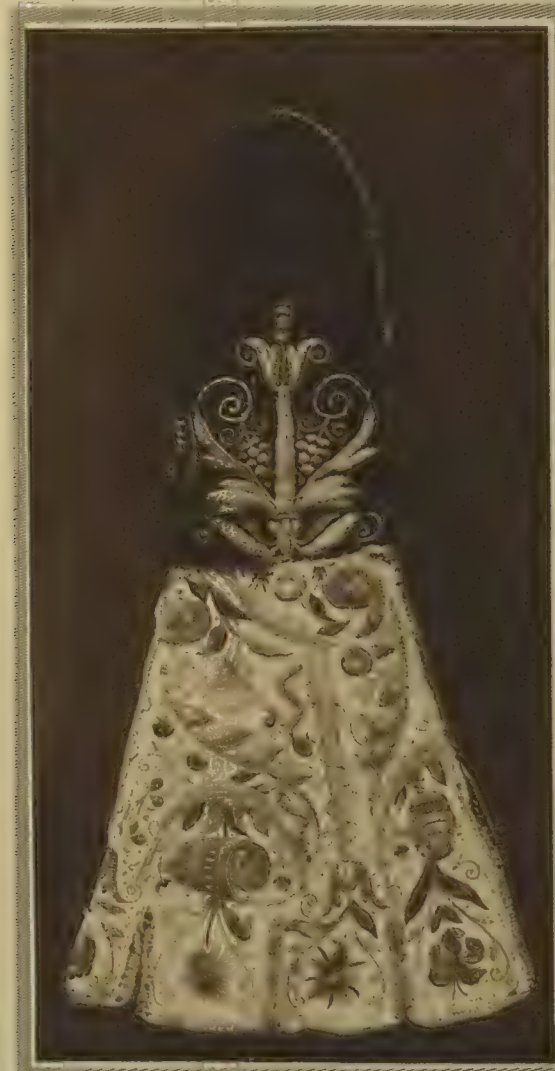
(Given by Sir Edward Denny, Bt., to the Victoria and Albert Museum.) Additional illustrations and details relating to the subject of these photographs are in "Royal and Historic Gloves and Shoes," by W. B. Redfern. This is published by Methuen and Co., 45, Essex Street, W.C., by whose courtesy we have extracted our facts.



QUEEN ELIZABETH'S GLOVES: PRESENTED BY HER TO OXFORD UNIVERSITY. THEY ARE OF WHITE KID, WITH GAUNTLETS RICHLY EMBROIDERED WITH GOLD GIMP WIRE. THE FRINGES ARE OF GOLD. (In the Collection of the Ashmolean Museum.)



ORNATE GLOVES OF THE SIXTEENTH CENTURY. THEY ARE OF LIGHT-BROWN LEATHER, WITH GAUNTLETS OF WHITE SILK EMBROIDERED WITH COLOURED SILKS, AND WITH SILVER THREAD, STRIPS, AND SPANGLES. (In the Ashm Collection, Victoria and Albert Museum.)



A GIFT FROM QUEEN ELIZABETH TO HER MAID OF HONOUR, MARGARET EDGUMBE, WIFE OF SIR EDWARD DENNY. ONE OF A PAIR OF CRIMSON-VELVET MITTENS, OR FINGERLESS GLOVES, DECORATED WITH GOLD AND SILVER THREAD AND COLOURED SILKS.

(Given by Sir Edward Denny, Bt., to the Victoria and Albert Museum.)



ONE OF A PAIR GIVEN BY KING JAMES I. TO SIR EDWARD DENNY, KT. (AFTERWARDS EARL OF NORWICH), WHO, AS SHERIFF OF HERFORDSHIRE, RECEIVED THE KING DURING A JOURNEY FROM SCOTLAND. THEY ARE OF LEATHER, WITH GAUNTLET OF RED SATIN BANDS AND GOLD LACE. (Given by Sir Edward Denny, Bt., to the Victoria and Albert Museum.)

GLOVES OF TO-DAY: SOME FASHIONABLE EXAMPLES.



THE MODERN VERSION OF THE JEWELLED GAUNTLET: A FASHIONABLE AFTERNOON GLOVE WHICH IS FASTENED BY MEANS OF A SINGLE ARTIFICIAL PEARL. AT THE LONDON GLOVE COMPANY, NEW BOND STREET, W.



INDIVIDUALITY BY INITIALS: A NEW GLOVE AT HARRODS, KNIGHTSBRIDGE, S.W.; IN SOFT BEIGE KID STRAPPED IN NIGGER, COMPLETED WITH AN EMBROIDERED INITIAL.



GLOVES WHICH PLAY A DOUBLE RÔLE, BEING DESIGNED FOR MOTORING AND SMART ENGAGEMENTS. THE BACKS ARE ORNAMENTED WITH SCINTILLATING STONES, BOTH DECORATIVE AND USEFUL FOR MOTORING SIGNALS. AT HARRODS.



A NECESSITY OF TO-DAY'S "HUSTLE": "WEAR-CLEAN" GLOVES WHICH ARE SPECIALLY TREATED TO APPEAR CLEAN FOR A CONSIDERABLE TIME. THEY COST FROM 4/11 THE PAIR AT THE LONDON GLOVE COMPANY.



FASHIONABLE GLOVES FOR IMPORTANT ENGAGEMENTS: SOFT KID EMBROIDERED IN A MODERNISTIC DESIGN, AND A PAIR IN DOE-SKIN WITH A BUCKLE OF BRILLIANTS. AT DICKINS AND JONES, REGENT STREET, W.



REINDEER-SKIN: WELL-CUT TRAVELLING GLOVES FROM AUSTIN REED, OF REGENT STREET, W. THEY ARE OBTAINABLE FOR A GUINEA, AND WEAR FOR EVER.



A HAND-SIGNALLING GLOVE FOR MOTORISTS: A WELL-CUT DRIVING GAUNTLET (FROM DUNHILLS, OF CONDUIT STREET, W.) TO WHICH IS ATTACHED A SIMPLE REFLECTOR THAT FITS ON ANY GLOVE. THIS DEVICE COSTS ONLY 2/6.



FOR SPORTING OCCASIONS: THE MEN'S DRIVING GLOVES ON THE LEFT, HAND-SEWN AND LINED WITH LAMBS-WOOL, COST £1 1s. AT DUNHILLS, AND THE TAILORED SPORTSWOMAN'S PAIR ARE 17/6, LINED WITH CHAMOIS.



THE LATEST GANTS D'APRÈS-MIDI: ON THE LEFT IS WORTH'S GLOVE IN STITCHED KID; ON THE RIGHT, A GLOVE IN NAVY AND BEIGE KID; AND ABOVE, A PAIR WITH LUMINOUS EMBROIDERY. AT DICKINS AND JONES.



THE NEW "WRINKLE" FROM PARIS: THE LATEST FASHIONABLE EVENING GLOVES, WHICH ARE WORN WRINKLED AT THE WRIST. THIS PAIR IS OBTAINABLE AT THE LONDON GLOVE COMPANY, NEW BOND STREET, W.

THE PLAYHOUSES.

"THE WHITE ASSEGAÏ," AT THE PLAYHOUSE.

WITH what mingled authority and picturesqueness Mr. Godfrey Tearle can bear the white man's burden, everyone must know who has seen "White Cargo" and "Aloma." In the new piece at the Playhouse, written by Mr. Allan King, this popular actor takes the part of a British administrator in South Africa, who is so beloved and needed by the natives that when, yielding to the entreaties of his wife, who wishes to return to England, and, more particularly, Ascot, he resigns his post, he is killed by the poisoned white assegai which twice before had been thrown in upon the stoep as a sign that the ruler must rule and not sink into dotage. As Hardress Mackenzie, the district Commissioner, Mr. Tearle is entirely in his element. And Mr. Ernest Thesiger, in the part of the Scottish doctor who seems indispensable to this sort of piece, acts a "straight" part with quite remarkable sincerity. The best woman's performance in this very interesting and promising play is given by Miss Phyllis Shand, who impersonates a station-master's flighty and unfortunate young wife (she is assaulted by a native) with a very winning simplicity and appeal.

"DARLING, I LOVE YOU," AT THE GAIETY.

As one listened to the commonplace music of the new Gaiety piece, one could not help wondering what Meyer Lutz or Leslie Stuart, were either of those composers alive to-day, would think of Messrs. H. B. Hedley and Harry Acre's score. Certainly it is not among the assets of "Darling, I Love You." Nor, indeed, are the jokes with which the authors (Messrs. Stanley Brightman and Arthur Rigby) have peppered the dialogue, legitimate cause for much hilarity; they are as old as the old Gaiety Theatre where Fred Leslie and Nellie Farren once tended the sacred lamp. The story matters rather more, concerned as it is with the really funny adventures which befall the drummer in a certain jazz band, who agrees to impersonate a missing peer on condition that his host's daughter contrives to get his "Rhapsody" performed by an orchestra at Merville. It is important, too, inasmuch as the performance of this composition constitutes the closing scene of the piece and furnishes it with a very effective

"finale." It is to the players, however, that the success of the new musical comedy is mainly due. Thanks to the vivacity and charm of Mr. Harold French and Miss Vera Lennox, who play the hero and heroine, to the dry humour and clever dancing of Mr. George Clarke (a monocled comedian of the G. P. Huntley school), and to the mechanical humour of a motor-car with a back wheel that dances, Gaiety patrons are once more provided with a show that ought to work up into quite a good entertainment.

"THE WAY OUT," AT THE COMEDY.

Playgoers who go to the Comedy Theatre in expectation of seeing there represented a battle of wits in which a resourceful British Secret Service agent will triumph over a wily Chinese scoundrel will be disappointed. No such battle is fought in "Sapper's" new play, wherein, indeed, all Jim Strickland's heroic exploits and hairbreadth adventures are done off the stage. Jim, indeed, is a mere lay figure in this piece. In the two important scenes in which he appears, he merely looks foolish; for he confidently drinks a glass of drugged whisky and soda in the one, and reposes trussed up on a sofa in the house of his enemy, Choo Lung, in the other. The real protagonist of Colonel McNeile's new "thriller" is the degenerate young subaltern, Tony Cartwright, with whose pretty wife Jim is in love. Tony has the "curtain" of all three acts. In the first he gets drunk on duty, and is nearly court-martialled. In the second, where the scene is transferred from Aldershot to some such island as Hong Kong, getting drunker and very "deboshed," as the result of taking drugs, he assaults his wife in an access of jealousy. And in the last, when his wife, by untrussing Jim, has enabled that hero to unravel the treasonable plot into which the leading Chinese resident has inveigled the cocaine-loving young subaltern, Tony, realising that murder plus suicide is the only way out, promptly shoots Mr. Choo Lung dead, and then blows out his own brains. All this is quite reasonably exciting; but it is not superlatively well played. True, Mr. Edgar Norfolk acts Tony Cartwright with a fine nervous intensity; while Mr. C. V. France, looking rather like the late Mr. Rutland Barrington, is appropriately bland and suave as "the Heathen Chinese." (The actor, however, should preserve his Chinese accent a little

more consistently.) But Mr. Ian Hunter makes a somewhat wooden, though hefty, Strickland; and Miss Beatrix Thomson, besides being rather awkward in her movements, shows herself a little undisciplined in her emotional outbursts.

Our many readers interested in archaeology will be glad to know that the second lecture of the series arranged this winter by the Egypt Exploration Society will be given on Wednesday, Feb. 5, at 5.30 p.m., by Miss D. A. E. Garrod, M.A., the subject being "Cave Excavation in Palestine, 1928-1929." The lecture, which will be illustrated by lantern-slides, will be held in the Meeting Room of the Royal Society at Burlington House, by kind permission of the Council. A few tickets are still available to the public, free, on application being made to the Secretary, Egypt Exploration Society, 13, Tavistock Square, W.C.1.

In our issue of Jan. 25 the price of the Alvis "Atlantic" Saloon was inadvertently quoted as £965. This should read £995.

Illustrated booklets and catalogues published by modern fine art dealers frequently demonstrate the debt of critics and connoisseurs to the business side of the art world, and constitute in themselves useful and attractive works of reference. A distinctive and singularly pleasing example is "Barbizon House, 1929" (limited edition of 500 numbered copies, at 15s. 9d. each), being the current issue of the annual house records of his firm's dealings produced every Christmas since 1919 by the late Mr. D. Croal Thomson, whose lamented death a few weeks ago was recorded, with a portrait, in our number for Jan. 11. Mr. Frank Brangwyn, R.A., designed the cover for the present publication. It contains beautiful reproductions of forty works sold to various purchasers during last year. There is a coloured frontispiece of Hogarth's picture, "David Garrick in the Green Room," and among many other famous artists represented are Memling, Corot, Hoppner, Raeburn, Gainsborough, Opie, Bonington, Augustus John, Sargent, P. Wilson Steer, Sir D. Y. Cameron, and Sir George Clausen. Each reproduction is accompanied by an informative note, and the letter-press also includes a record of the year, by Mr. Croal Thomson, and an interesting essay by Mr. E. M. Konstam, K.C., on the question, "What is beauty?"

ELECTRIC COOKING

DRAKE & GORHAM

LTD.

36, GROSVENOR GARDENS
LONDON, S.W.1

Also at

MANCHESTER, GLASGOW, EXETER & WINCHESTER



RECENT EXAMPLES of COOKING INSTALLATIONS By ELECTRICITY

Subsequent Advertisements will illustrate Heating, Hot Water Supply and Interior Lighting.

Write for Particulars of Complete Electrical Installations for
LIGHT AND POWER, also WATER SOFTENERS
and PUMPING EQUIPMENT.

Catalogue No. 105.

OVER 43 YEARS' PRACTICAL EXPERIENCE.

"The Magic of Islam."

NORTH AFRICAN MOTOR TOURS

Verdure and blossom . . . Peak and chasm . . . Mosque and minaret . . . Ghostly ruins and teeming bazaars . . . Golden sands and glittering sequias . . . princely palaces and mud cities . . . Sunset and the Muezzin.

A magnificent tour in the land of the stork, the scarlet ibis and the golden date, —the land of blood-red dawn, gorgeous sunset, and peerless translucent night.

ALGERIA—TUNISIA—MOROCCO THE SAHARA

But to see the Sahara's greatest wonders you must get to the South.

Private Tours by *Modèle de Luxe* six-cylinder 4 and 5-seater landaulets or limousines. Arrange the route and details yourself, but let us assist with expert advice. Tours for separate bookings by ten-seater landalet type cars running to scheduled itineraries. 270 to choose from.

Forty-four of the famous "Transatlantique" hotels erected especially for these tours. A fleet of 6-wheeled "Desert Cars."

Write for Booklet "The Magic of Islam"

FRENCH LINE
Compagnie Générale

TRANSATLANTIQUE, LD.

20, Cockspur Street, London, S.W.1



THE FAMOUS HOUSE FOR READY-TO-WEAR



Travelling Kit

Luxuriously warm—distinctively tailored, and yet most economically priced, this coat is just what the traveller needs and appreciates.

It is but one of the many styles in the immense range displayed at Moss Bros.—the one place in London where a man can be sure of securing all his travelling kit at a great saving of time and expense.

Travelling coats from 6 to 10 Gns.

Write for illustrated Catalogue

MOSS BROS & CO LTD

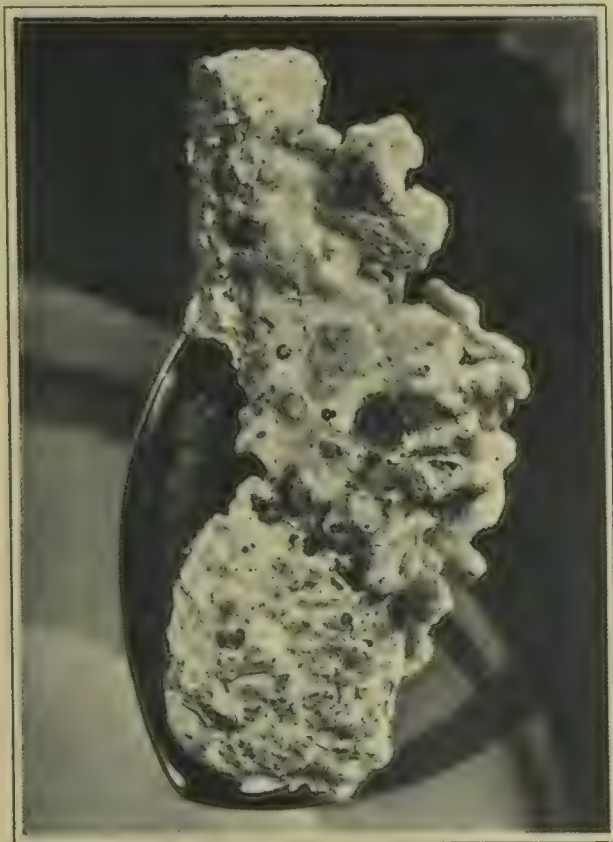
Naval, Military, R.A.F. & General Outfitters.

Corner of **KING ST** & Bedford St
COVENT-GARDEN

(Just off the Strand), W.C.2

Phone:
Temple Bar
3347 (6 lines).

Wires:
"Parsee Rand,
London."



A remarkable photograph

A Perrier bottle beautifully encrusted with white coral picked up off the coast of British Honduras by the Hon. A. K. Agar, then District Commissioner.

A PRIZE OFFER

Perrier water is shipped to the remotest corners of the earth: in Africa even to the upper reaches of the Nile, the Zambesi and the Congo; in Asia to remote Teheran and Kabul: the whole American Continent, even to the far distant Falkland Isles.

In the course of such extensive wanderings many strange adventures must befall Perrier Bottles and cases. They must chance into queer company and be put to curious and out of the way uses. Perrier Ltd. will be pleased to consider photographs of Perrier bottles and cases in any curious environment from any part of the world. **Perrier in the Desert—Perrier at Jungle picnics—Perrier on land or sea or in the air.**

1st Prize £25

2nd Prize £15 · 3rd Prize £10

These prizes will be awarded for the most striking and original photographs sent in, and a fee of one guinea paid for the reproduction rights of any other photograph used. Entries should be sent to reach the London Offices not later than August 31st, 1930.

Perrier
THE GREAT FRENCH NATURAL
SPARKLING TABLE WATER

PERRIER LTD., 27 BANKSIDE, LONDON, S.E.

MARINE CARAVANNING.—LXVI.

By COMMANDER G. C. E. HAMPDEN, R.N.

MOST true yachtsmen agree that one of the greatest drawbacks to yachts that exceed a certain tonnage is that they require "paid hands." It is frequently not so much a matter of the expense these involve as the feeling that the holiday afloat would be more enjoyable without them. That there is always work on board that most holiday parties would prefer to relegate to paid hands is generally admitted. The problem, therefore, is how this work can be reduced so that not more than one is required in a vessel large enough to accommodate a party of six in real comfort. The solution of this problem appears to lie in the use of barge-yachts, provided ocean cruising is not expected of them, for they are *par excellence* labour-saving craft and afford far better accommodation than that possible in any other type of vessel. The ordinary Thames sailing-barge, of approximately 80 ft. long by 19 ft. beam, is worked commercially by a crew of three, one of whom is often a woman. A well-designed barge-yacht, therefore, 40 ft. long, should be well manned with one paid hand and some help from the owner, or, as an alternative, the owner and a friend.

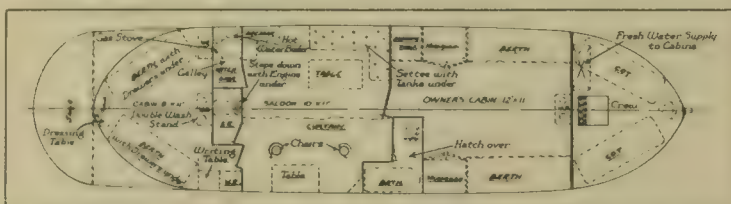
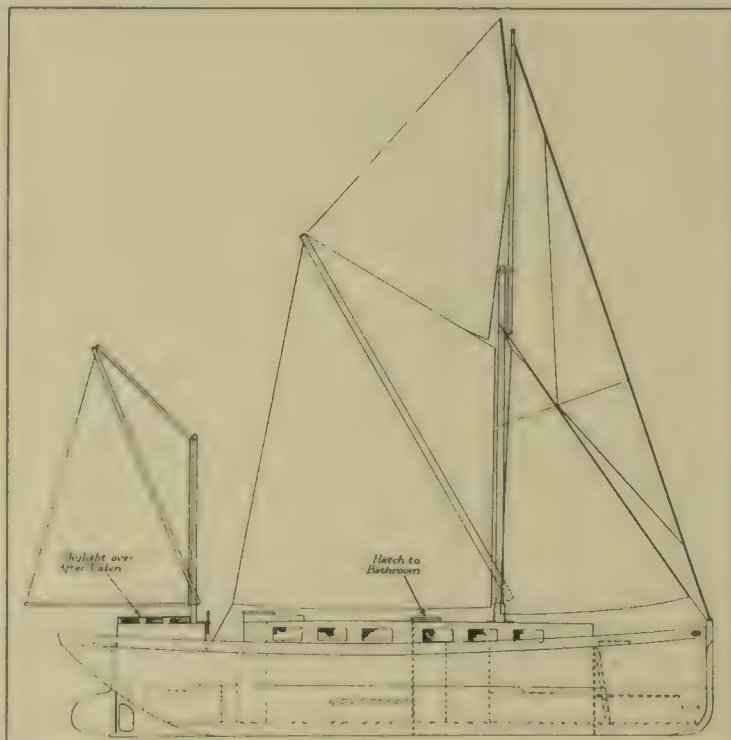
The vessel I show is a good example of such a craft, as indeed she should be, for she has been designed by the Sittingbourne Shipbuilding Co., of Sittingbourne, who have been barge experts for very many years. To enter deeply into the details of her hull-construction would take too long, but the specification I have before me proves that every sound practice has been employed. Both the side and bottom planking are double-skinned, the former being of oak and the latter pine, and they are of such a thickness as should ensure a sound vessel even after 100 years' use. On deck and aloft typical Thames barge practices have been retained, for the builders wisely contend that, as nothing better has been devised that will aid either labour-saving or sailing qualities, it is unwise to try experiments. In many ways the accommodation is not novel either, but, nevertheless, it contains many aids to

comfort that are lacking in far larger vessels. The total absence of alley-ways is sufficient to prove that the design has been carefully thought-out to ensure the use of every scrap of space. Even the fore'sle can be used for guests, should no paid hands be

carried. Aft it is the owner's double-berth cabin, measuring 12 ft. by 11 ft., which is therefore large enough to divide into two. The bath- and toilet-room adjoins, and can be entered either from the saloon or through a sliding hatch on deck—a very wise provision. The saloon is very spacious, and, if fitted with a curtain down the centre, forms separate dining- and sitting-rooms. Though it has direct communication with the galley on the port side, there is small fear of the penetration of cooking smells, for the galley has a sliding hatch over it that provides both ventilation and access from the deck. A gas-cooker and a paraffin hot-water boiler for the bath are provided in this space.

Under the steps leading to the deck is installed a 9-h.p. Handybilly Thornycroft engine which, in addition to driving the vessel at about five knots on a consumption of half a gallon per hour, charges the electric-light batteries also. It is ventilated through the hatch above it. To starboard is the door of the after double-berth cabin, which is nearly as large as that of the owner. Unlike many barge-yachts, over 6 ft. head-room exists in all cabins. To obtain this the hull depth was increased, and, to compensate for the extra top weight, additional ballast was required. Instead, however, of placing some extra bars of iron on board, longitudinal and transverse lengths of railway iron are bolted to the inside of the bottom, which is, of course, further strengthened by the girder thus formed. To make use of inside ballast to strengthen the hull appears to be both sensible and ingenious.

The builders aim at no extras to their price, so the outfit is most complete, and includes all bedding and domestic requirements, as well as a 10 ft. dinghy and a very complete list of deck and navigational fittings. The vessel is panelled throughout below decks, and when delivered is ready to go to sea at once. I understand that the *de luxe* model described is priced at £870, a similar vessel with plainer fittings at £700, and an identical vessel without an engine for £450. A *de luxe* model without sails, etc., costs about £700.



A BARGE-YACHT WITH WONDERFUL ACCOMMODATION FOR HER SIZE. These diagrams illustrate a 44-ft. (over all) auxiliary seagoing barge-yacht designed by the Sittingbourne Shipbuilding Company, Sittingbourne. She has a beam of 11 ft., and a draught of 3 ft., her water-line length being 40 ft. The accommodation afforded is truly wonderful for a vessel of her size.

It keeps on writing

The longer you use a 'Swan' Pen the more you will appreciate the perfect writing qualities and its constant reliability which have made 'Swan' craftsmanship world-famous.

S.F. 330 C
Black or Mottled
27/6

Jade
22/6

Self-filling "Swans" may be obtained of all Stationers and Jewellers. Black or Mottled from 15/-; Artistic Colours from 17/6, or non self-filling in Black from 10/6. "Fyne-Poynt" Pencils from 5/- to match "Swan" Pens.

Illustrated catalogue post free.

MABIE, TODD & CO., LTD., Swan House, 133 and 135, Oxford Street, London, W.1. Branches at: 79, High Holborn, W.C.1; 114, Cheapside, E.C.2; 95, Regent Street, W.1; and at 3, Exchange Street, Manchester.

"SWAN" PEN

THOSE IN QUEST OF THE HEALTHIEST SMARTEST AND MOST ATTRACTIVE RESORT

SHOULD FIX THEIR CHOICE ON MONTE-CARLO

The 1929-1930 winter season programme will surpass all others for beauty, splendour and charm

MONTE-CARLO - GOLF-CLUB
on the slopes of Mont-Agel.
Full 18 hole course



ASK TO SEE THE NEW COLOURED "SWANS"!



Player's Navy Cut Cigarettes



"It's the Tobacco that Counts"

NCC 746

THE WORLD OF MUSIC.

PIANISTS AND COMPOSERS.

AT one time in his life, Beethoven was the greatest of living pianists, and there are many contemporary accounts of his pianoforte-playing. It was as a virtuoso and not as a composer that he first became famous in Vienna, but from the beginning a great feature of his playing was his improvising, which, by all accounts, was most remarkable. Nearly all the great players up to the time of Beethoven were also composers, and not mere executants or performers of other people's music—the Bach family, Domenico Scarlatti, Corelli, Tartini, Mozart, and Handel, for example—but, the tendency to specialisation which was so marked during the nineteenth century led to the development of the mere instrumental virtuoso, who became just a performer who usually played the music of great composers of the past, and sometimes contemporary compositions, but who rarely, if ever, composed or played his own compositions.

Some contemporary pianists are also composers, and occasionally play their own works. Paderewski has written some melodious trifles which his fame as a pianist has made popular, and other famous pianists, such as Hofmann and Godowsky, have composed pieces which are practically never heard except when played by the composer. On the other hand, it is significant that even during the nineteenth century the greatest pianists were precisely those who were best as composers. The outstanding names as pianists of the nineteenth century are undoubtedly Liszt and Rubinstein, and both of them—especially Liszt—were men of real eminence as composers. The most famous pianist between Anton Rubinstein's death and the present day was probably Busoni, although he never, perhaps, attained the sort of popularity which Paderewski and Kreisler have achieved at certain periods in their respective careers. However, Busoni had a more serious reputation, even as a pianist, than Paderewski, and was undoubtedly a greater musician.

This is another example of the close relationship between the creative and the executive branches of music, because of contemporary pianists Busoni was, also by far the most distinguished as a composer, although his compositions have never become popular. They are, however, very little known in this country. His operas have never been performed here, although some of them have been heard in Germany—his "Doktor Faust," for example,

having been performed at Dresden in 1925—and his work retains for musicians of the younger generation an interest which more popular music of more widely appreciated composers than Busoni has already lost. Since Busoni, no virtuoso pianist of outstanding quality has appeared in England, until the advent, a year or two ago, of Artur Schnabel. Mr. Schnabel was instantly recognised by a small discriminating public as an exception to the general run of "great pianists." Here was no mere technician, no mere prodigious virtuoso, but a great musician of powerful personality and a unique individuality. Those who heard him play immediately thought of the great names of Rubinstein and Liszt, because, excepting Busoni, there was nobody among the famous pianists of the last two decades with whom it was possible to compare him.

It took some time for the musical public to get to know of Schnabel, but gradually his reputation spread, and last year the public suddenly woke up to the fact that once more a really great pianist was among us, and at all the concerts at which he appeared the house was full, so that, at his recital at the Queen's Hall last year, the hall was sold out. This year, on his reappearance at the Royal Philharmonic Society's concert and at his first recital at the Queen's Hall, on Tuesday, Jan. 21, the hall was again crowded with an intensely appreciative and enthusiastic audience. It is an interesting fact, however, that, with a few honourable exceptions, the quality of Artur Schnabel's playing has been recognised by the musical public before it has been recognised by the critics. It is true that an inexperienced eye can detect a certain bewilderment and awe in the lame and contradictory remarks which are made about his performances, but there is also a genuine lack of comprehension of his playing, which is, indeed, a proof of its extraordinary merit; for it would be contrary to all history and to the general nature of things for a great and original musical mind not to perplex, baffle, startle, and shock the critics.

I have amused myself by looking up a book written in 1889 on Anton Rubinstein, and I find there that exactly the same thing happened with Rubinstein. He was constantly censured by the critics, who objected to his conceptions of the music he played. The writer remarks—

In fact, it is this overwhelming temperament of Rubinstein's that astonishes and frightens reserved critics; they cannot understand it nor him . . . it is unnatural, they cry; but, thank heavens, it is not that! It is gigantic, wonderful, awe-striking, but never unnatural; and it is

what has made the great splendour of Rubinstein's genius and his success as a pianist.

No doubt Rubinstein's temperament differed from Schnabel's, otherwise Schnabel would not be what he is; but all men of genius have something in common and Schnabel shares with Rubinstein that lack of mediocrity, that fine excess, which always disturbs and perplexes the routine critic and dilettante. One of the criticisms made against Schnabel is that he is too controlled, too intellectual. This shows the most extraordinary misunderstanding, because it is quite obvious to anyone who gives real attention to Schnabel's playing that its peculiar and most essential quality is a demoniacal intensity of temperament controlled by a master mind. It is this which gives the particular bite and edge to his playing, for it is the very antithesis of everything that is dull, blunted, stereotyped, or mechanical. His performances are always highly charged with a passionate intensity, but the emotional force is all the greater and more vivid for being contained and expressed *musically*. Another thing that may be said about Schnabel's playing is that the greater the task the greater his playing. It is possible to conceive a musician saying that he preferred Chopin played by Emil Sauer, or even Pachmann in his best days, to Chopin played by Schnabel. Individual taste and temperament enters here, and for some tastes Schnabel plays Chopin in too virile and manly a style. Personally I prefer Mr. Schnabel's Chopin because I don't regard Chopin—as some people regard him—as "a bed-room composer." This excellent phrase is Mr. Schnabel's own, and well expresses his opinion of the sentimental way in which Chopin's music has been corrupted. People are better prepared for Mr. Schnabel's playing of Mozart, because in this country there has been for many years a steady stream of intelligent, well-informed criticism poured upon the absurd notion that Mozart's music is "simple, even childish stuff." As for Mr. Schnabel's Beethoven-playing, nothing like it has been heard in this generation. One feels that here is a musician with a mind capable of understanding Beethoven, and that leaves nothing more to be said.

And, finally, we discover that Mr. Schnabel is also a composer. A String Quartet of his is shortly to be heard in London, at one of Mr. Gerald Cooper's excellent series of Chamber Concerts. We shall all hear this quartet with the greatest interest. It cannot fail to be interesting, and I am sure that it will corroborate my contention that the best pianists are also good composers.

W. J. TURNER.



THE SELECTOR ALL-ELECTRIC RECEIVER

THE SELECTOR All-Electric set is in every respect a triumph. It is a long way ahead of contemporary design, and is, in fact, the ONLY all-electric set incorporating a moving coil loud-speaker which can be carried from room to room at will.

The tone of this instrument is pure and clear. It gives full value to every inflection and idiosyncrasy of the human voice, both speaking and singing; it fortifies and enriches music while reproducing it with perfect fidelity.

All the important European stations have been "tuned in" at the factory, and their correct readings are given on a chart attached to the set. Any station can be obtained instantly by turning the controls to the chart reading. The volume can be reduced to "just a whisper," or made loud enough to fill a hall without blare or distortion.

The receiver will play anywhere on being connected to an electric lamp or wall socket furnishing A.C. current.

Catalogue No. L.N.15 free on request.

Selector
Quality Supreme

SELECTORS, LTD., 206, Bedford Avenue, Slough Trading Estate, Slough, Bucks.
Telephone: Slough 818. Telegrams: Selector, Slough.
London Office and Showrooms: 1, DOVER STREET, W.1. Telephone: Regent 4771.

The Selector All-Electric receiver is built into a cabinet of selected mahogany of a rich pleasing colour. Unlike a number of all-electric receivers, it is entirely self-contained, requiring no aerial or earth wires or separate loud-speaker.

Price complete

55 GNS.

The famous
**SELECTOR
PORTABLES**
For those who prefer a portable set that can be carried anywhere and plays anywhere—the Selector Attaché Case (in blue morocco leather) and Cabinet (in fine mahogany) Portables are recommended.
Price, complete **32 Gns.**
Waterproof cover, 12/6 extra.



The fourth book is not a book; it is a sham. But it is not a mere sham. It is bound like a book because, although folks are not ashamed to put by a few coins now and then for their children, or themselves, they don't care to let a tin money-box be seen lying about. So this box can go comfortably amongst other books on the shelf; and it will easily slip into a pocket whenever you want it emptied at the Bank. The Westminster Bank does not reserve these as a privilege for its regular customers only; it issues them on application at any of its branch counters

WESTMINSTER BANK LIMITED

*Invite Champagne's
British Brother
to your next Dance*



Let "BUBBLY" entertain your friends. As they dance they will enjoy all the zest and life this bottled sunshine brings. "BUBBLY" is a wine which gives happiness and pleasant memories for everyone—and it only costs 5/- per bottle or 2/9 per half bottle.

Bubbly
Medium Dry

"CROWN ROYAL" is Extra Dry
Champagne in all but name.

Products of

CORONA WINES LTD.,
27-28, Old Jewry, E.C.2.



Scenes 281a

ORIGINALITY
WITH RESTRAINT



THE "HEAPED" FIRE

An announcement by Bratt Colbran & Co. and the Heaped Fire Co., Ltd.,
10, Mortimer Street, London, W. 1.

The BENGUELA RAILWAY

LOBITO
BAY

PORTUGUESE WEST AFRICA

**SHORTEST
ROUTE TO
RHODESIA**

Apply for handbook to :—
Publicity Agent, Benguela Railway,
Princes House, Gresham Street.,
LONDON, E.C.2.



Prevent Infection

FORMAMINT tablets destroy the disease germs in mouth and throat, thus curing Sore Throat and protecting you against infectious diseases such as Influenza and Colds. Take a tablet whenever you are in crowded places.

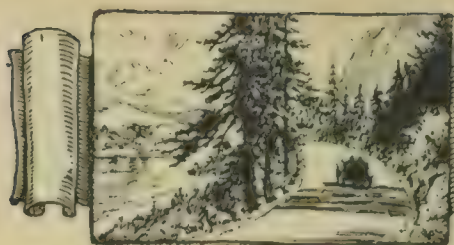
FORMAMINT
WULFING BRAND

At all Chemists at 2/6 per bottle.
GENATOSAN LTD. LOUGHBOROUGH.

SUBSCRIPTION RATES OF The Illustrated London News

INVERESK HOUSE, 346, STRAND, LONDON, W.C.2

	Published Weekly at 1/-	Twelve months including Double and Xmas Nos.	Six months including Double Nos.	Three months no extras.
AT HOME ..	£3 4s. od.	£1 14s. od.	15s. od.	
CANADA ..	£3 1s. 8d.	£1 12s. 6d.	14s. 8d.	
ELSEWHERE ABROAD ..	£3 11s. 4d.	£1 17s. 6d.	17s. od.	



THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

BY the time these lines are printed, those of the 141 competitors who have had good luck will have arrived at Monte Carlo for the annual motor Rally. One wonders how many out of this total will have completed the journey. I am quite sure, however, that nothing but stupendous ill-fortune can stop the Sunbeam cars, driven by Mr. A. H. Pass and Mr. Leo Cozens respectively, as they know every inch of the route from John o' Groat's to Monte Carlo. Anyway, I wished them the best of luck on Jan. 27, as they clocked in at the Piccadilly Circus Garage, the London Control Depot appointed by the International Sporting Club of Monte Carlo, which organises this annual event. Most of the English contingent, who started from Scotland's northernmost point (in the eyes of the Sassenach), on arriving in London stated they considered the worst part of their journey was then completed. When the final awards are published this coming week we shall see how our British cars and drivers have fared.

Tourist Trophy: Why I particularly took an interest in the Sunbeam cars in the Rally is that this British make will be very prominent in the eyes of the

a road only wide enough to carry two or three abreast, is quite an exciting moment until they settle down into chasing behind one other. The Club also hopes that, by preventing jamming in the early laps of the race, the chances of all the cars, irrespective

model entered must have been built prior to July 1, 1930, to satisfy the R.A.C. that it is a bona-fide commercial model. Further, the car entered must be normally constructed, and offered for sale with full touring equipment. Consequently, only cars which are actually in production will be eligible for the race this year. That is as it should be, as nowadays the motorist who likes a fast touring car of a make similar to an entry in such races, hates to be told that the car in the race was a "special," and you cannot buy one like it. Under the new regulations any car competing is a standard model, and so a similar model can be purchased by the public should they so desire.

Oil Radiators Long-distance touring cars nowadays can be fitted with a wonderful number of gadgets of a useful character to minimise trouble for the driver. A good example

of these is on the 20-h.p. Sunbeam that Mr. Leo Cozens is driving in the Monte Carlo Rally, already referred to. The roof of this fabric saloon is of the sliding type, so the occupants can take full advantage of sunny, mild days; while a blue glass vizor, adjustable from the inside, is fitted above the wind-screen to shelter the eyes of the driver from excessive glare either at night or by day. Beneath the screen are ingeniously hidden ventilators to give ingress of fresh air to the interior of the car, should climatic conditions make it difficult to drive with any of the windows lowered or opened. This



A "SWIFT" OF THE AIR AND A SWIFT OF THE LAND: A 10-H.P. SWIFT "MIGRANT" SALOON: WITH THE "R100" AT HER MOORING-MAST IN THE DISTANCE.

of class, will be more nearly equalised. The R.A.C. are to be congratulated on having also cleared away all petty vexatious rules from the contest this year. Now female attendants can use the pits; the number of spare wheels is not limited to two, and the race will not finish until forty-five minutes (in place of half an hour) after the winner has passed the post. No ballast is to form a part of the handicap, and the regulation relating to the open touring bodies to be allowed—no saloons permitted—has been made quite clear and easily understood.

Cars Eligible to Race.

As all the international road races this year, such as the Le Mans Twenty-four hours' Endurance, the Irish Grand Prix at Dublin, and the T.T. at Belfast, are to be run under the same regulations, it is interesting to note the cars eligible to race. In the expressive vocabulary of 'our school-boys and school-girls, the "kibosh" has been

put on racing machines pure and simple. These will not be permitted to enter, as the T.T. rules state that the race is "open to any car not having what is commonly known as a racing chassis, and it must have been described fully in a catalogue of a maker, for sale to the public, prior to the date of entry." Also, a sufficient number of the chassis



A MOST ATTRACTIVE CAR: A DOUBLE TOURING COUPÉ BUILT BY THE LANCHESTER MOTOR COMPANY AND MOUNTED ON THE LANCHESTER "STRAIGHT-EIGHT" CHASSIS.

The design of the body allows ample seating room for four or five, including the driver. The rear opens in a manner similar to a "dickey," disclosing a commodious luggage compartment. The doors, which are exceptionally large, give easy access to the rear seat of the car.

car also has a radiator for cooling the oil in the engine-ump. It is carried neatly arranged under a metal apron between the front dumb-irons. Cooled oil gives better lubrication on a long, continuous

journey, besides being more economical by lessening its consumption by the engine due to preventing evaporation by overheating. Quite a number of the 1930 cars are being provided with oil-cooling radiators now that speed generally has so greatly increased in touring, in order to attain the best economy in fuel consumption. I always insist on having a divided front screen on my own car, because I frequently have to drive through mist and fog, when it is imperative to open the screen to see at all. This is a very chilling job in winter time, and, if only the whole screen can be opened instead of a part of it, the passenger in the front seat is also a sufferer, without having the effort of driving to keep him or her warm. It is for this reason that this 20-h.p.

(Continued overleaf.)



A WELL-KNOWN TRAVELLER AND THE CAR HE CHOSE TO DRIVE FROM JOHN O' GROAT'S IN THE MONTE CARLO RALLY: COLONEL P. T. ETHERTON AND HIS VAUXHALL 20-60-H.P. VELOX FABRIC SALOON. Colonel Etherton has motored in twenty European countries, and he has driven his Vauxhall over all the highest passes of the Continent. When entering for the Rally, he determined to start for Monte Carlo from John o' Groat's, and anticipated covering the necessary 1837 miles in seventy hours.

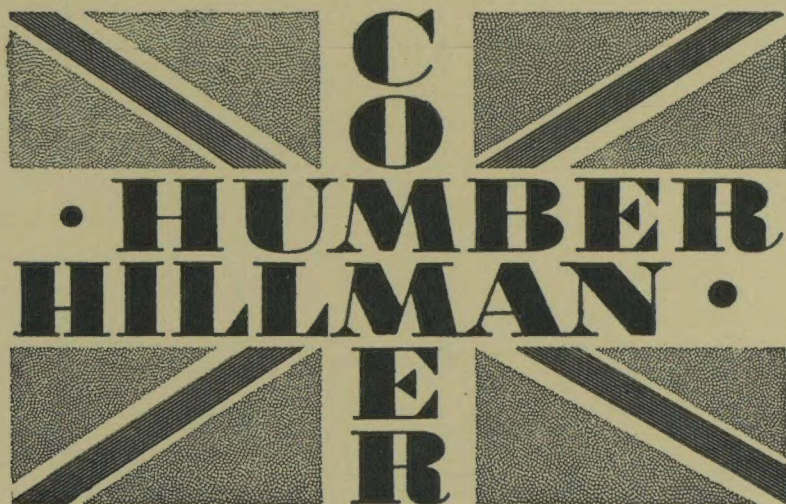
public this year. Not only is Mr. Kaye Don acting as the Sunbeam Company's driver for the special racing machine they are building to improve on the world's speed record over one mile at Daytona Beach in the last week of February or early in March, but he will probably drive for them in the Tourist Trophy race over the Ards Circuit, near Belfast, on Aug. 23. The R.A.C. has now issued the regulations for this T.T. car event, and entries have been limited to seventy cars. This is the maximum number of cars that could be considered safe to be allowed to race. Instead of all starting at the same moment, as in previous races in Ulster, this year's regulations provide a time allowance as well as a distance handicap. This system eliminates the massed start, which involved a considerable risk of danger, although no one who saw it last year could refrain from applauding the magnificent spectacle of some sixty-six cars scrambling for places on the road. Consequently, this year the cars will be despatched in batches according to their sizes and handicap. The spectators at the start will also get five thrilling starts in place of one large jumble, as even half-a-dozen cars all trying to lead on



TWO MONTE CARLO RALLY ENTRANTS: THE SUNBEAM DRIVEN BY MR. L. V. COZENS (LEFT) AND THE SUNBEAM DRIVEN BY MR. A. H. PASS.

The car on the left is a 20-h.p. six-cylinder Sunbeam, with a special Weymann saloon body; the other is a 25-h.p. Sunbeam with a special Weymann body. In the photograph are seen (from left to right) Mr. L. V. Cozens, Brigadier-General A. Huggins, Mr. A. H. Pass, and Mr. Louis Coatalen.

All British!



use and Officially Recommend—
the Product of an All-British Firm..

WAKEFIELD
CASTROL
MOTOR OIL

C. C. Wakefield & Co. Ltd., All-British Firm, Wakefield House, Cheapside, London, E.C. 2

STAMPS Fine Selection of the
Rare Stamps of all
countries sent on ap-
proval, at 9d. in the 1/- discount off catalogue prices.
G. G. Waitt, "The Outspan," Whitstable, Kent.

Mentone Orient Hotel

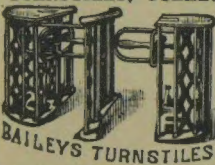
Beautiful, Spacious, Modern, Renewed. Every comfort.
English clientèle. Grand gardens. Quite central. One of
the finest Hotels still. Managing Proprietor—L. BRUNETTI.



NOVIO
TOILET PAPER

Rolls, Packets & Cartons THIN
—most economical. Soft
Sold everywhere. Strong
Silky
See the "Lancet's" opinion, 27th July, 1907

TURNSTILES, TURRET CLOCKS, PUMPS
& VALVES.
TESTERS.
RECORDERS.
Tyre Pumps for
Large and Private
Garages.
Sir W. H. BAILEY & Co. Ltd.
Albion Works,
MANCHESTER.



MONEY WON'T BUY HEALTH
DRINK PURE WATER

BERKEFELD
FILTER BRITISH

The standard of perfect water filtration.
A necessity in every home. A real safe-
guard against water impurities.

WRITE FOR BOOKLET.

Sardinia House, Kingsway, London, W.C.2

For cleaning Silver, Electro Plate &c.

Goddard's
Plate Powder

Sold everywhere 6 1/2 2' & 4'

J. Goddard & Sons, Station Street, Leicester

Eat more Charcoal

the best way to carry out
this advice of Doctors and
Dentists is to take two or three
Robb's CHARCOAL BISCUITS
after every meal. Beneficial to young and old.

Sold by Health Food Stores, Grocers and Chemists, in
tins at 2s. 6d., 6s. 6d., 12s. 6d., and 1-lb. packets at 7d.

Descriptive price list on application.

ALEX. ROBB & Co., Ltd. (Dept. 66), Nursery Biscuit Factory, Atkins Rd., Clapham Park, London, S.W. 12
Manufacturers of Robb's Nursery Biscuits and Dietetic Biscuits for infants and invalids.

LONDON ELECTROTYPE AGENCY LIMITED.

Publishers, Authors, Illustrated Press Agents, &c., should apply to the above
Agency in all matters dealing with arrangements for reproducing Illustrations,
Photographs, &c.

Sole Agents for "The Illustrated London News," "The Sketch," &c.

10, ST. BRIDE'S AVENUE, E.C. 4

TRIUMPH
Super Seven

The finest small car in the world.

Lucas electrical equipment and Dunlop Tyres standard.

Triumph Motor Co., Ltd., Coventry. London: 218, Gt. Portland St., W.1 (1st Floor)



Write for
catalogue

*Why have
Lifeless Hair?*

Too often hair is lifeless
—for this reason: we
constantly wash our hair,
removing the natural oil.
That is frequently the
cause of weak, thin and
falling hair, and some-
times greyness. If you
rub a little Rowland's
Macassar Oil into your
scalp after drying your
hair you will escape
these troubles. People
all over the world have
been doing it for nearly
137 years.

ROWLAND'S MACASSAR OIL

Of Chemists, Stores and Hair-
dressers, 3/6, 7/- and 10/6.
"Red" for dark hair.
"Golden" for fair or
grey hair.

112, Guilford St., W.C.1.



RM30

JH&Co.

EXPLORING "A CITY OF MYSTERY."

(Continued from Page 160.)

would be were it a Catholic city; it is to be seen in every house and by the side of every rock-cut road. Many of the so-called sanctuaries were merely houses carved out of the rock. Other roughly hewn masses of sandstone, with platforms showing curious rock-cut channels and small cube-like protuberances, were not altars and blood channels, but remains of quarry cuttings. Other strange-looking ledges with channels were catchment areas for rain-water, essential in a city of only two springs, where every drop of rain from the occasional tropical storms had to be conserved. From these three sources about 90 per cent. of the sanctuaries were eliminated, leaving, however, a most interesting residue.

All the pottery from the cistern and pit at the bottom of the water-channel of the great Nabataean place of cult on the top of the mountain of Zibb Atuf was collected and brought back. The most delicately painted pieces of the fine local ware of the middle level were found at the bottom of this runnel, and belonged to excessively thin saucers, exactly adapted to scooping out liquid from the shallow, circular basin beside the so-called altar of this Great High Place.

The built city of Petra exists no longer; but the rock-faces of the ravines surrounding the central area, and all the lateral gorges are riddled with thousands of rock-cut chambers. Only the ones with carved façades have hitherto received attention. Those which appear like natural caves from the outside often had built stone fronts which fell down long ago. Inside many of these are great squared rooms, some of them 36 feet high, fit for giants and gods to dwell in, and of superb workmanship. A few houses retain their rock-cut doors and windows, not unlike the fronts of plain houses in plain, modern streets. The walls are perfectly squared inside, some showing signs of elaborate marble friezes and dados; others are finely plastered with slight remains of painting. Some of the rooms have the raised *liwan* step of the typical Arab house, and must be far the earliest Arab houses as yet found. Whole rock-cut residential areas have been identified, with streets, staircases, cisterns, and esplanades all complete. There is also a distinct type of suburban summer dwelling for the rich Petraean merchant, hewn in the sides of gorges so narrow that the sun could never penetrate, and where splays to admit more light were cut out over the windows.

It only remains to mention the work of Dr. Canaan, who walked over the whole area several times with different local Bedouin, checking the place-names, and produced a map based on the Air Force Survey made for the late Sir Alexander Kennedy. Outside exploration revealed a new and most impressive sanctuary of Dushara, dominating the small town of El Barid, north of Petra, and a copper-smelting factory at Sabra, which may account for the existence of that mysterious outpost to the south. The finds of the expedition are in the Cambridge University Museum of Archaeology and Ethnology.

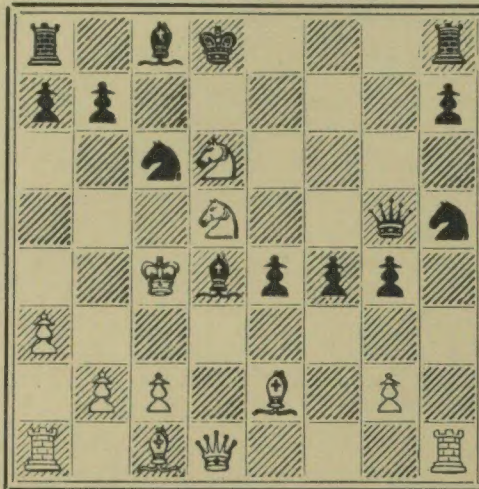
CHESS.

CONDUCTED BY ERNEST IRVING.

TO CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

GAME PROBLEM No. XXXVIII.

BLACK (14 pieces).



WHITE (12 pieces).

[In Forsyth Notation: rrbk3r; pp5p; 2s54; 3s2qs; 2Kbpppr; P7; 1PPiBiPi; R1BQ3R.]

White to play and mate in nine moves.

There is nothing very subtle in this week's Game Problem, which is from a Kieseritzky Gambit played long ago. The interesting point is the length of the mate, which was announced by Black—a master who invented a well-known defence to the King's Gambit.

SOLUTION OF GAME PROBLEM No. XXXVI.

[5rk1; pS3p1p; 2Q3p1; 3p4; 3P1P2; 1P4q1; P3R1b1; 4R1K1—Black to play and win.]

This is from Alekhin versus Maroczy at Westminster, in 1922, and Maroczy, who was Black, accepted a draw, quite content with having

retrieved what had looked like a lost game. Black has, of course, a perpetual check, but he could have won, as follows—

- | | |
|-----|------------------------------|
| 32. | BK5 dis. ch. |
| 33. | KB1 |
| 34. | KB2 |
| 35. | KKt1 |
| 36. | KB1 |
| 37. | QxRch (or mate in 5 follows) |
| | QxQ |
| 38. | KtB5 |
| | QR6ch |

After which PB4 wins for Black. The half-point thus luckily saved made £25 difference to the champion's prize.

ANSWERS TO CORRESPONDENTS.

JOHN HANNAN (Newburgh, N.Y.).—Yes, the whole thing, solution and all, was Sam Loyd's idea.

W SCOTT (Southport).—We publish the solutions not less than one month after the problems, as we have many foreign correspondents.

J C COOPER (Jacksonville).—Young John has overlooked Black's defence of RB6; if then, 2. KtB6ch, the Black K escapes to B5. Tell him to play through the variations with the solution, and he will see what an ingenious man Mr. Easter is! Also to keep on solving.

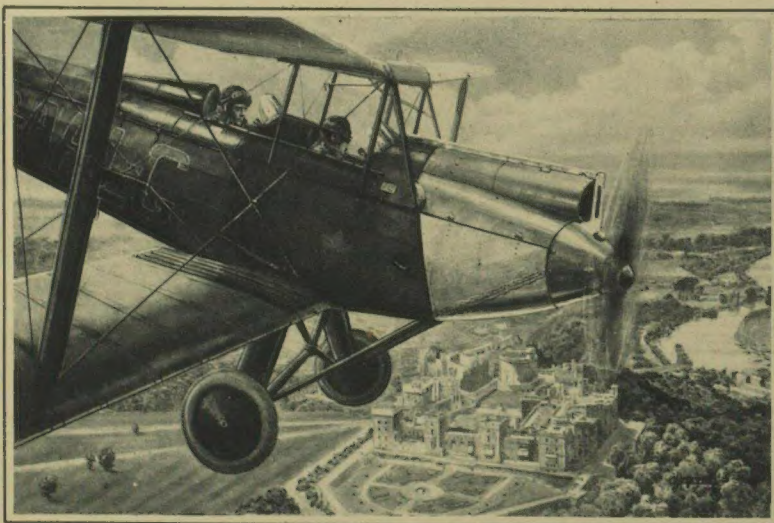
H J RICH (Crowthorne).—You have scored a bull's-eye with your first shot.

CORRECT SOLUTIONS OF PROBLEM No. 4060 received from Geo Parbury (Singapore); and of No. 4062 from H J Rich (Crowthorne), H Richards (Hove), and M Heath (London). CORRECT SOLUTIONS OF Game Problem XXXVIII. from David Hamblen (Newton, Mass.) and John Hannan (Newburgh, N.Y.).

CORRECT SOLUTIONS OF ALL FIVE OF THE CHRISTMAS BON-BONS from M E JOWETT (Grange-over-Sands), H Richards (Hove), M Heath (London), L W Cafferata (Newark), Antonio Ferreira (Porto), P J Wood (Wakefield), and H Fenner (Glasgow); of No. 3 from Rev. W Scott (Elgin); and of No. 1 from E G S Churchill (Blockley).

THE CHRONICLE OF THE CAR.—(Continued from previous page.)

Sunbeam also has a divided screen, and, better still, has an extra gadget in an adaptable quarter-screen that can be raised so as to protect the driver somewhat by shielding the lower quarter from icy blasts of mist and fog when the ordinary half-screen is opened. Another excellent arrangement on this Monte Carlo competition car is the lighting. Every lamp has its own independent switch and fuse, so can easily be dealt with should any of the side, tail, head, or reversing lights go amiss. The full lamp equipment consists, besides the usual complement, of an extra tail-light, a spot-light on each side of the screen, and another mounted low beneath the near-side head-lamp for use in fog. Two distinct sets of batteries are also fitted with a turn-over switch, and connected to the dynamo through two charging switches. These give a most useful reserve of electricity, well worth while having for long runs at night, far distant from home and the usual garages, as, by changing over, neither battery gets over-charged in daytime running nor over-discharged during long nights. Three electric horns are also fitted to this car, so warning notes in three keys are available, as well as stand-bys in case of need.



"OUR FLYING PRINCE."

By G. H. Davis.

IN response to many requests, "The Illustrated London News" is issuing these magnificent pictures, printed in full colours on heavy art paper, size about 22½ x 15½ inches, suitable for framing, at the following prices:—

"OUR FLYING PRINCE."

By G. H. DAVIS.

Art Proofs... 5/6 Post Free.

Artist's Signed Proofs, 7/6 Post Free.

"THE RED BOY" (Master Lambton)

By Sir THOMAS LAWRENCE, P.R.A.

Art Proofs... 5/6 Post Free.

Application, with remittance, may be addressed to—

The Publishers,

"The Illustrated London News,"

346, Strand, London, W.C. 2



"THE RED BOY" (Master Lambton).

By Sir Thomas Lawrence, P.R.A.



Why go Grey?

HINDE'S HAIR TINT.

Hinde's Hair Tint restores grey or faded hair to its original colour forthwith—brown, dark-brown, light-brown or black. It is permanent and washable, has no grease, and does not burn the hair. It is used by over a million people. Medical certificate accompanies each bottle. Chemists, Hairdressers & Stores. 2/6 or direct: HINDES, LTD., 60, Parker Street, Kingsway, London.

NICE

ATLANTIC HOTEL

Newest first-class Hotel of distinction.

Greatest comfort and atmosphere of home.

Concerts. Dances.



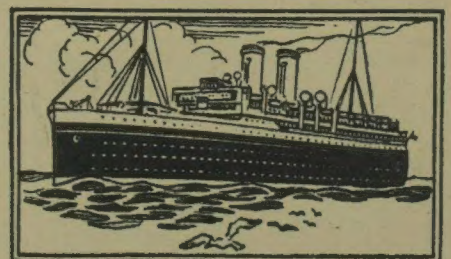
WHEN YOU COME TO CANADA VIA C.P.R. ASK FOR

British Consols CIGARETTES

"A Cigarette for Every Taste"

BLENDS BRITISH CONSOLS EXPORT

W C MACDONALD INCORPORATED, TOBACCO & CIGARETTE MANUFACTURERS, MONTREAL, CANADA



EVERY C.P.R. LINER CARRIES BRITISH CONSOLS

A GALLERY of GREAT GOLFERS

Separate art plates of celebrated golfers,
from the portraits specially drawn from
life by the distinguished artist

T. MARTINE RONALDSON

This week

J. H. TAYLOR

and following weekly with

Sir Ernest Holderness, R. H. Wethered,
Bernard Darwin, C. O. Hezlet and
Miss Joyce Wethered

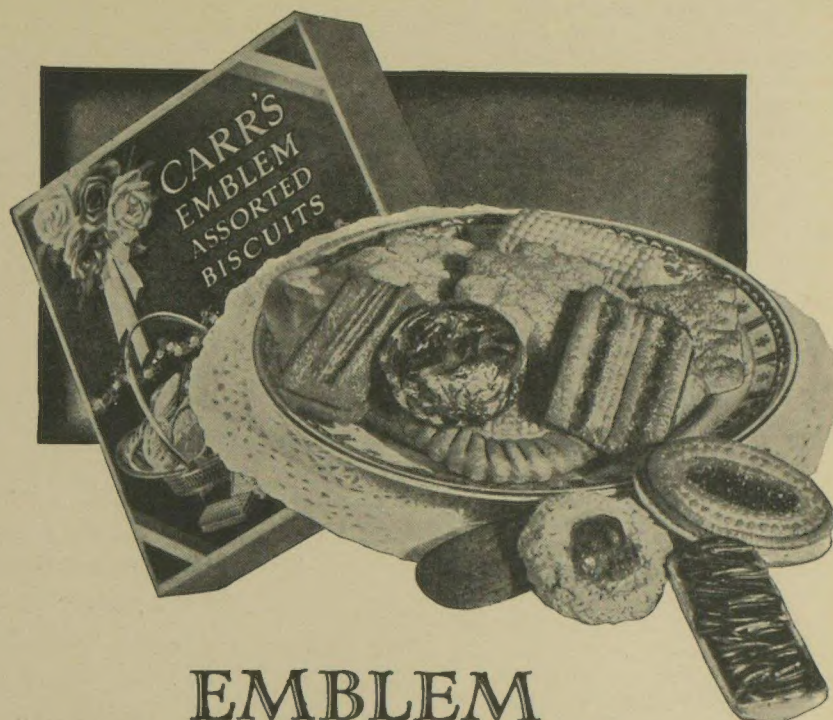
in

The Illustrated

**SPORTING &
DRAMATIC** News

On Sale on Friday

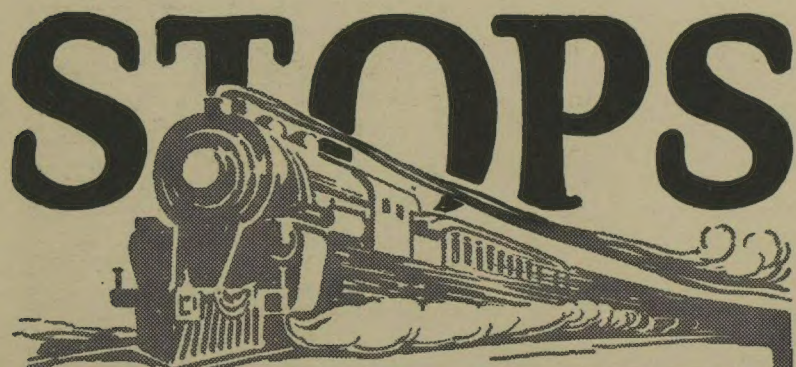
One Shilling



EMBLEM ASSORTED BISCUITS

For variety this assortment is unique
There is a wonderful array of 18
different kinds to tempt the most
jaded appetite. The flavour of the
first biscuit you try is Good—the
second one Better—and so on until you
find yourself trying to anticipate the
flavour of the next one you eat.

Made only by
CARR'S of CARLISLE



STOPS TRAIN SICKNESS

The rocking, swaying motions of train travel cause exhaustion, stomach disturbances, headaches and dizziness. "Mothersill's" relieves this distress and enables you to enjoy comfort and ease on your trips by Sea, Train, Motor or Air. Highly recommended by physicians and well known travelers.

For Sale by Chemists

Make your next
trip in comfort
with "Mothersill's"



The Mothersill Remedy Co., Ltd.
92 Fleet St., London, E. C. 4
Montreal New York Paris

SAFEGUARD YOUR HEALTH
WITH

**Dr. J. Collis Browne's
CHLORODYNE**

The Safe and Reliable Family Remedy for
INFLUENZA

COUGHS, COLDS, CATARRH.
ASTHMA, BRONCHITIS.

WORLD-WIDE REPUTATION of OVER 75 YEARS

A true palliative in NEURALGIA, GOUT,
TOOTHACHE, RHEUMATISM.

Acts like a Charm in
DIARRHŒA, STOMACH CHILLS
and other Bowel Complaints

Of all Chemists, 1/3, 3/-

THERE IS NO SUBSTITUTE

Always ask for and

See that
you get **Dr. J. Collis Browne's**

IT'S A LONG LIST

— BUT WE WANT YOU TO KNOW

The Editor of *BRITANNIA & EVE* is no weather prophet, but when he planned the February issue he made full allowance for a goodly quota of long, cold, damp, dreary evenings. He has set out to entertain you on such occasions with features astoundingly original and profoundly interesting.

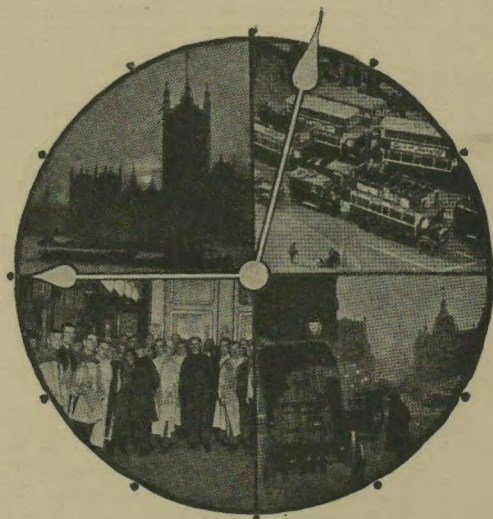
Every bookstall and every bookseller will have the February issue for your inspection on February 1st. Make a point of looking through it, and we are certain you will buy it. The modern day stories are in *BRITANNIA & EVE*.

"THE KEY OF LIFE" by Sir Philip Gibbs
 "THE CRIME PASSIONNEL" by Agatha Christie
 "THE ART OF ANECDOTE" by George Adam
 "THE TRUTH ABOUT MEDIUMS" by Shaw Desmond
 "THE REST OF THE WORLD" by Diana Bourbon
 "CHILDREN OF LUCIFER" by Iris Tree
 "HIS MAJESTY'S ATTORNEY-GENERAL" by Lord Birkenhead
 "FAMOUS WOMEN OF HISTORY" painted by F. Matania, R.I.
 "MISS LUCY'S TWO VISITORS" by Marjorie Bowen
 "THE A.B.C. OF SOCIAL CLIMBING" by Derek Coventry Patmore
 "OTHER PEOPLE'S HOUSES" described by Peggy Fremantle
 "WHY NOT LET OUR ACTORS ACT" by Ruth Teazle

Her Royal Highness PRINCESS ELIZABETH

celebrates her fourth birthday on April 21st. Two of the newest photographs of Her Royal Highness, hitherto unpublished, are reproduced in photogravure. These charming camera studies are well worthy of preservation.

"THE NOVEL OF THE FUTURE" by Arnold Palmer
 "THE MOVIE FINGER WRITES..." by Sydney Tremayne
 "OUR DISTANT COUSINS" by Lord Dunsany
 "BETTER BREAKFASTS" by Catherine Ives
 "ECONOMY IN SPACE AND DETAIL" by Madge Garland
 "WE ARE ALL YOUNG ONCE" by May Edginton
 "POISONED TONGUES" by Cosmo Hamilton
 "THE HISTORY OF THE BED" by Eric Dighton
 THE HIGH WATER-MARK OF FASHION
 "MADAM, DID YOU KNOW...?"
 "THE ANGEL OF THE PALMS" by Beatrice Grimshaw
 "POKER FIST..." by Robert Saudek
 "THE SAWDUST PSYCHIC" by Guy Gilpatric
 "DITEMPER" by Violet Small
 "ACTIVITY IS THE LAW OF LIFE" by Margaret Gaye
 "YOUR DUTY TO YOUR HAIR" by "Chrysis"
 "HOCKEY" by Mrs. Eustace White
 "BADMINTON MATCH-PLAY" by Alice M. Cooke
 THE WOMEN'S GOLF SECTION, conducted by Eleanor E. Helme
 THE 'EVE' GOLF COMPETITIONS
 "SHALL WE DRIVE A LITTLE FASTER..." by the Earl of Cardigan
 "THE NEW 25 H.P. ROLLS-ROYCE"
 THE CHILDREN'S SALON
 "THE FUN FAIR"
 'BRITANNIA & EVE'S' PAPER PATTERN SERVICE



Diana Bourbon contributes her second article on "HOW THE REST OF THE WORLD LIVES." If you would know, do not miss this series on any account. Go with the writer from the glare of the West to the gloom of the East—and all that lies between.

In the February Issue of
BRITANNIA AND EVE